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PERIODICALS

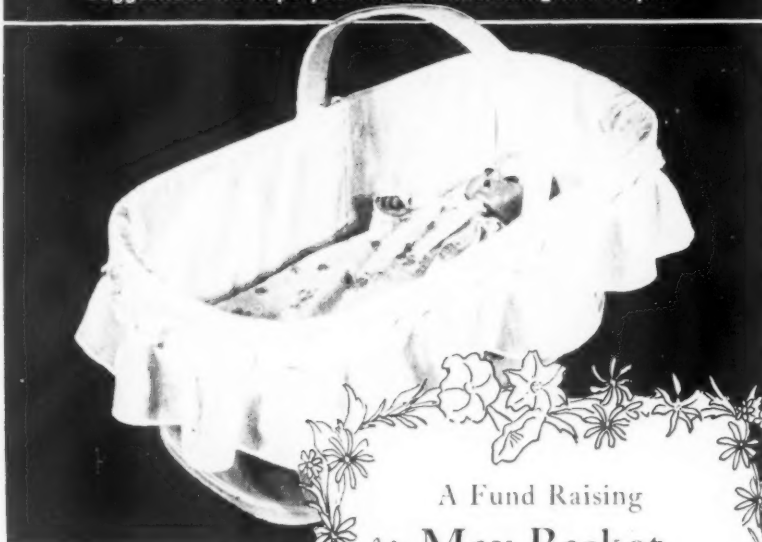
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New Horizons in Teaching

Suggestions we hope you will find interesting and helpful



A Fund Raising May Basket

EASY

How-to-do-it
DIRECTIONS



1 Paint or varnish out and inside fruit or vegetable basket.



2 Make ruffle and lining from old ruffled curtain. Or, use decals.

3 Make mattress and pillow to fit inside. Use old towel or sheeting. For pattern, pencil around outside bottom of basket allowing extra inch all around for seam and 1/4-inch stuffing.

All this project requires is plenty of old fruit and vegetable baskets. Enlist aid of your grocer and parents and keep collecting all through the year. Or, obtain when baskets are normally most available.

Get some paint or varnish, an old ruffled curtain (organdy or dotted Swiss), some old towel or sheeting.

Put on a nominally low price. Use for your bazaar. Or, a local department store might help you sell them.

THIS INFORMATION FROM EVANSTON, ILLINOIS, GRADE SCHOOL—where this has just been successfully tried out. The bassinets sold from \$1.25, up.

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From the editor's desk

Science and art—a natural correlation

ONE of the most natural correlations in the school curriculum is that of science and art. "We learn by doing," say modern educators, and in no field is that more true than in science. What better way is there to understand scientific principles than by setting up experiments or making models to illustrate the principles? What better way is there to become familiar with plants or animals than by studying them first hand and drawing, painting, or modeling what one sees?

Many classrooms each spring are brightened by drawings or paintings of a variety of wildflowers, copied either from the original flowers or from booklets on the subject. While children are gaining information about these wild flowers they are also—many of them—engaged in creative artwork, for every picture is different from every other, either in background or arrangement.

Flowers are not the only specimens of wild life which will decorate classrooms this spring. Many a room will be infested with huge and interesting papier mâché bugs. Each bee, grasshopper, or flea will be provided with a place, however humble, to call home. "A pussycat for every flea," is the slogan. Last September's issue of JUNIOR ARTS & ACTIVITIES gave instructions for this insect project.

During past seasons pupils have participated in the drawing of weeds and leaves, of trees and birds. Each child will remember the specimen which he himself has drawn far better than any other. But he also will gain something from being exposed to the drawings of his classmates while they are on display.

The electromagnet is far more meaningful to the child who has made and operated one than to the child who has merely heard or read about its functions. An exciting and impressive science experience can be provided by putting the electromagnet to practical use in a telegraph set.

Elizabeth Larkin correlated science with art in the article she wrote for this issue. In it she explains how to make a device to show the motions of the earth. "You think," she writes, "that the children have formed the proper concept of rotation and revolution from the diagrams in the geographies, until you watch their amazement and delight as the correct idea really unfolds in their minds while they work this crude model, made by their own hands."

Children's interest in the wind and its work can be motivated by a craft project on kite making. Helen Thomas Chick told all about that in the March issue.

When balmy spring days beckon teacher and pupil away from the classroom and into the woods and parks, a wonderful opportunity presents itself for outdoor sketching of spider webs, birds' nests, trees, and flowers. Just to make outdoor sketching more convenient, Josephine Haugen provides in this issue a pattern for an outdoor sketching portfolio, together with directions for making it.

Maria K. Gerstman's article, called "Growing Flowers on Pasteboard," gives instructions for making an attractive wastebasket. The pupil who creates this wastebasket, however, will have to observe flower structure, coloring, and habits of growth.

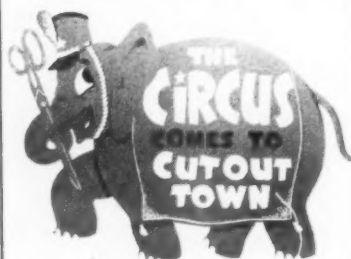
Did you ever think of the spring garden as a correlation of art and science? It is just that. The ground must be prepared and the seeds planted scientifically. The plants must be cared for scientifically. But the selection and arrangement of the flowers at planting time is a study in art, for the colors must be harmonious and arrangement should be pleasing to the eye.

Undoubtedly you already integrate science and art. Perhaps you have invented some new and wonderful methods of doing so. If such is the case, wouldn't you

(Continued on page 18)



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talking shop

Juvenile Artist

The picture on the cover is that of seven-year-old Dickie Alford of Long Beach, California, who was named one of the top five regional winners in the nation-wide Juvenile Jury art contest for children. Dickie loves to draw horses and other animals, and he always portrays them with plenty of action. Judges of the contest were Norman Rockwell, John Groth, and Ralph Ellsworth. Dickie has won other prizes and is gaining national fame for his ability.

Our Readers Write

From Kathryn Gelandor, of Oregon, Illinois comes this little verse:
Past Tenseness

Remember when the hickory stick
Was visual education;
And when we saw what it could do
We mastered punctuation;
We learned to know our synonyms,
To figure, and to spell
Because we saw the hickory stick
And felt its touch as well.

About Our Authors

You know contributing editor Dawn E. Schneider as the author of "Step-by-step Drawings" in each issue of our magazine. Quite often, too, you will see her by-line in connection with articles on arts and crafts.

Former art supervisor and classroom teacher of grades ranging from kindergarten to college, Dawn Schneider is now devoting herself to being an author, mother, and novice farmer. Her book, *Correlated Art*, is due to appear in the bookstores at

(Continued on page 15)

The Magazine of Arts and Crafts Projects and Make and Do Activities

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Junior Arts & Activities

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The magic of finger-paints

Jessie Todd gives some pointers on the use of a medium which makes imagination grow.



1

Finger-painting is more expensive than many art activities, but like many expensive things it is worth more than cheaper activities. It is expensive because the paper must be strong and smooth. The very nature of the finger-paints makes them expensive. Many finger-paintings can be made in one short art period. More materials are used therefore.

When more material is used, more is learned by each child who uses the material. He experiments. Elementary children don't learn by making a few very careful, slow pieces of work. They learn by doing many things, each a little different and each a little more difficult.

When Kay made her allover design (Illustration 1) you can see what fun she had moving her finger to make each spot. She made twelve designs in a 50-minute period. They were all patterns which she could use for lining folios or covering books. As she worked she told the children that she was going to use these finger-paintings for making Christmas folios and book covers.

Janetta (Illustration 3) made a finger-painting which was gorgeous in color. The background was red and blue divided diagonally from the lower left to the upper right corner. There were touches of yellow-green and yellow. Janetta always fills her space better than many children and has more continuity in her design. This shows in the way she made the big mass and grouped the four lines on the left and right. Some children make many little lines with their fingers without forming any interesting composition. Janetta pressed hard

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with her fingers so that the lines showed. Some children press very lightly so that the result is more like a texture than a pattern.

A fifth-grade boy had much fun making Illustration 4. You can see how he pushed his fingers back and forth as he moved them diagonally across the paper. You can see how he quickly wiggled his finger across the paper to make the smaller, more definite lines. He used his whole wrist to make the upper left corner and the lower right one. The finger-paint was a deep, rich wine-color he

made by mixing blue and red directly on his paper.

Howard and Stan (Illustration 2) are pinning up finger-paintings made of many little lines. Some were more interesting than others. Each is important to the child who made it. We exhibited hundreds in the art room and the hall. Enthusiasm grows when the children see their results exhibited with the results of others.

Illustrations 5 and 6 are some of our crowning achievements with the finger-painting medium. Illustration 5 is called "Rain on the Window by

Julia." To be able to get this effect on paper shows real artistic feeling. The texture would be lovely for a textile. The color shaded from brown to reddish brown.

James in Illustration 6 called his picture "Approaching Storm." Everything is whirling. We feel the mixture of rain and wind. It looks wet. The color was a mixture of grays and tans.

The school supply people have made progress in making finger-paints, the moist mixtures often froze. Now powdered finger-paints may be bought when the temperature is below freezing.

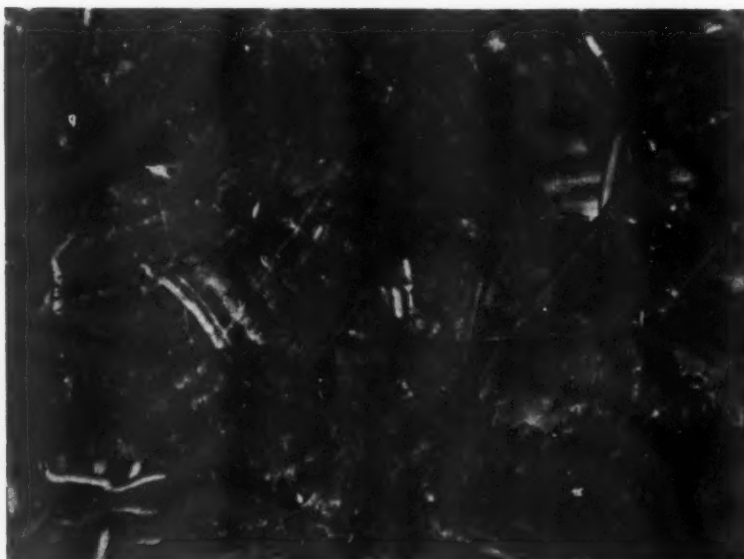
As the children use finger-paints and see the results of others they learn much about the medium.

At first they have a tendency to work with it like mud pies, loading the paper with too much finger-paint. They have much fun working with it, but the finished result is disappointing because it is full of cracks and paint which rubs off, they see that children who use the finger-paint more sparingly have more beautiful textures.

We learned that the paper should be dripping wet and that it worked better when placed directly on the desk with no protection paper under it. It did not hurt the desk in any way. All finger-paint washed off easily.

The children found that if they laid their wet finger-paintings on the

(Continued on page 48)



5



6

VIOLETS

By Margaret Messner

FACING:

With thin paper trace a pattern from this drawing and make as many copies as you wish. For the black-board, trace the copy on heavy paper and color with paints or crayons. The flowers are dark blue-violet; the leaves and grass are green. Cut out and paste to the board with rubber cement or plasticine.

For the windows, trace the pattern on colored tissue paper; or use crepe paper and press between two sheets of wax paper with a hot iron. Fasten to the window.

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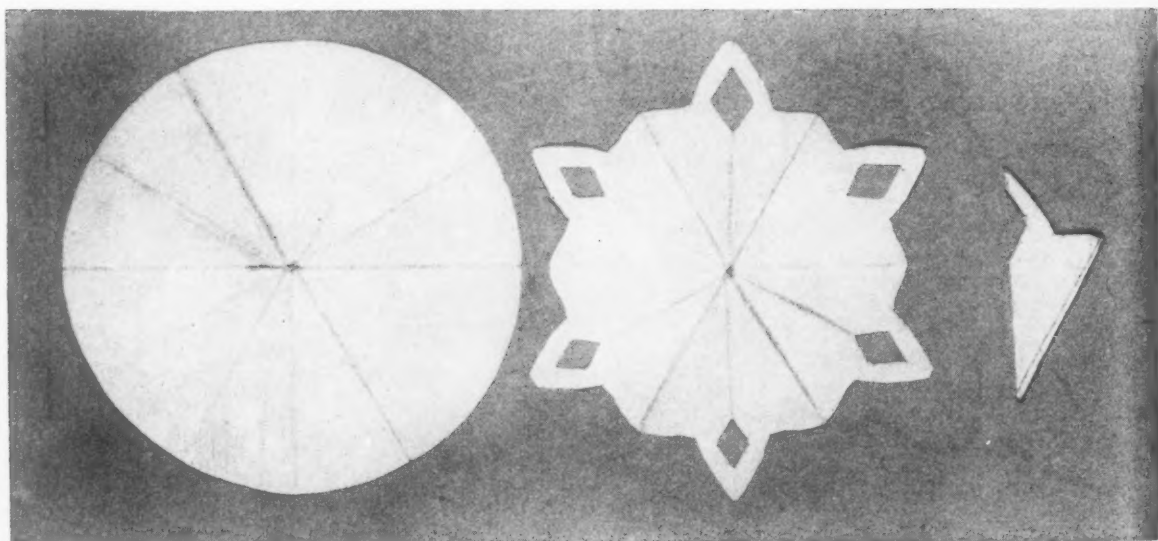
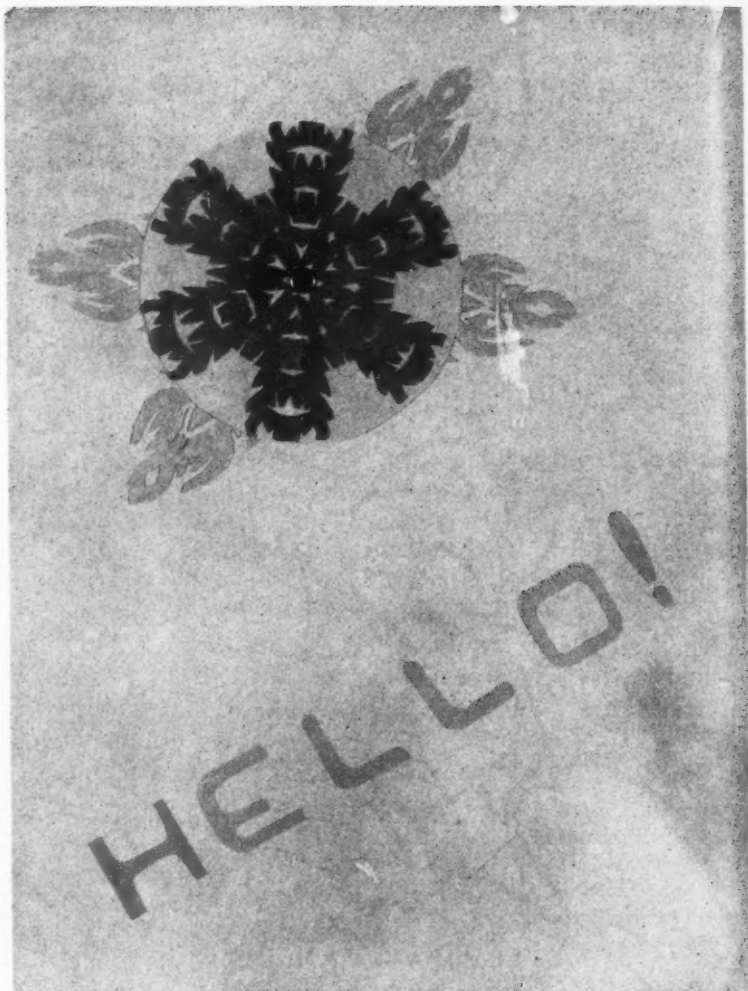


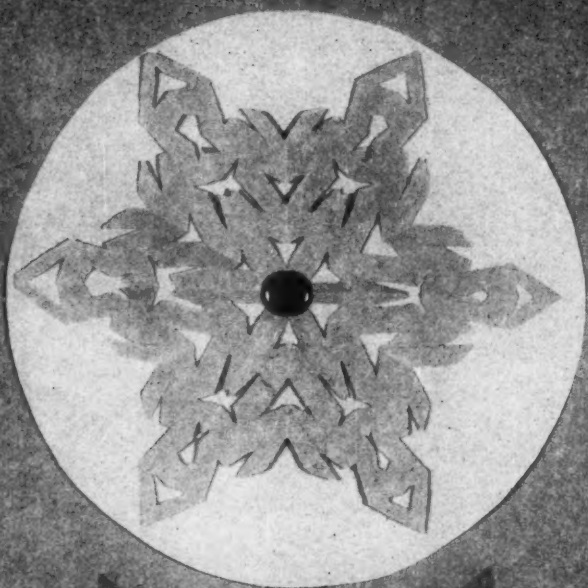
Snowflakes become flowers

By Betty Marie Fenton

While studying about snow in reading and science, children always enjoy cutting out snowflakes. My class became so interested this year that we decided to further that interest by making attractive spring flowers. Some were suspended by strings in the windows; others were mounted, with added greetings cut out or printed with crayons, as were stems and leaves according to the inclination and ability of the individual child.

Form and cut snowflakes as illustrated from pastel-colored thin paper in 4" circles or less. Cut a circle the same size from paper in a lighter shade of the same color. Add green stems or leaves or both.





Growing flowers on pasteboard

These flowers are "grown"
on a cardboard box.

A unique wastebasket
is the result.

By Maria K. Gerstman

Knowledge and imagination pool their forces where creative hands are at work. Somehow identifying himself with the object of his design, the child draws on all his resources for complete visualization. While experiencing related qualities, he constantly discovers new and different aspects of interest which bring to life and make intimately known what had been distant before.

When studying flowers, for instance, a child will bring more interest and enthusiasm to the learning of names, characteristics and family groups, if he experiences their quality of balance, proportion, and movement by trying to build a flower with his own hands.

"Growing" flowers on a pasteboard box—thereby creating an attractive waste-paper basket—is a stimulating task. The box may be obtained from any grocery or drug store. (Large bottles are shipped in such cartons.) With the top-flaps removed, the box is ready for the relief work. Other necessary materials include newspaper, cotton, and freshly boiled starch.



Colors used: background, bluish-gray; bottom, gray-brown; stems and leaves, gray-green; blossoms, red petals and yellow center; butterflies, yellow wings and gray-brown bodies. But let the children use any colors they like.

A piece of newspaper is spread underneath the box as a protective measure. Another paper is torn into small fragments, which are thrown into the thick, warm starch and left to soak for several minutes. Completely softened, they are taken out and put, in layers, along the base of the box to represent the ground. Some of the fragments also may be

laid over the top edge of the basket to thicken and strengthen the rim.

Then, starting from the ground and working upward—to convey the sensation of growth—the flower is developed. Tufts of cotton are dipped into the starchy paste and, after squeezing out the excess moisture, are pulled and pressed into shape and laid onto the pasteboard to form

stem, leaves, and blossoms.

Although removal of the medium is possible as long as it is wet, it is advisable to have an approximate layout in mind before the modeling starts. Such a layout may be sketched directly on the pasteboard: its lines need not necessarily be followed exactly, but used only to impart a general idea. When designing with the material itself, better proportions will naturally develop than if the design had been done beforehand. After the flower has been completed, other objects, such as bees or butterflies, may be added for balance.

When the starch dries, the relief hardens and becomes part of the pasteboard. Painting at this stage will improve appearance and durability. The easiest version is to paint only the background and leave the relief either white or tinted, if color has been previously added to the starch. (In this case only blank newspaper, tissue paper, or cotton should be used for bottom and top.)

Both background and relief of the illustrated waste-paper basket have been painted; also the bottom and inside, to insure better wear. Oil color was used, mixed with white enamel. (When watercolors are employed, a protective coat of shellac should be added.)

If there are few and large figures in the design, it is well to choose colors which harmonize. Vivid red blossoms, for instance, should be matched by stems and leaves of a green in which some of the red has been mixed. And while the background should contrast with the relief, it should not be of a violently opposing color. The room for which the basket is designed also has to be taken into consideration. The color which commands the largest space of the basket surface must match other prominent colors in the room. However, though the teacher should draw attention to these factors, the choice of colors, like the choice of forms, must rest with the child alone. He will love to experiment! Nothing is as thrilling as the joy of creating!

Thus art, while improving the understanding and taste of the child, will incite his interest to further look, listen, and learn.

Initial designs

Give your pupils creative work! It will develop their creative ability . . . give them an appreciation of the value of beauty . . . and will develop refined taste in the selection and application of color.

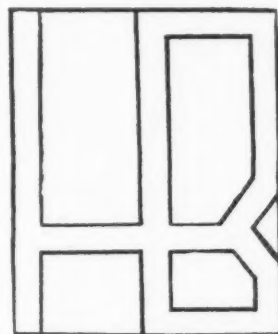
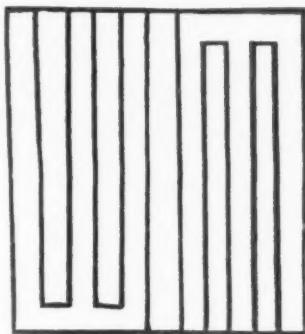
Here is an entirely different idea for design work . . . with a personal interest for each pupil!

Initials and monograms form a splendid field for lettering, repetition, spacing and color combinations. The application of initials and monograms in an artistic manner is an excellent way of identifying personal property in school or at home; for example,

book-ends, school bags, towels, handkerchiefs, etc.

There are many ways of applying these monograms and initials to all-over designs for book covers, notebooks and programs. Have each child take two or three initials and write them down on paper. Have him study the general formation of the letters to see what part of each letter may be twisted or swirled, to balance off the others. The secret of a good monogram is to imagine the letters are putty, that can be molded. Try putting the letters in different shaped

(Continued on page 44)



Splash—a rainbow!

Here are some hectograph activities and a story
for motivation by Lucile D. Rotunno.

The Story

"It's beginning to rain," said Mother. "We'll have to hurry."

Martin stretched out his legs and doubled the length of his steps. Rita, his little sister, began to hop and skip along.

"We need a green umbrella," said Rita.

"Any kind would do," remarked Martin. "A red one, or a yellow one, or a blue one."

"A green one would be nicer," Rita was firm.

"Why?" asked Martin.

"Because that's the kind Little Black Sambo had," Rita said.

Mother and Martin laughed. "Hurry!" Mother urged.

They hurried and hurried, but the rain hurried, too. It came faster and faster.

"There's a building," cried Mother. "Let's run!"

"Let's run!" shouted Martin, and he dashed off. Rita held tightly to Mother's hand, and the two of them followed Martin, running almost as fast as he did.

The building was only a little tool

shed where the park gardeners kept some of their tools.

"You two stand in this doorway," said Mother. "You will be nice and dry there."

"But you will get wet, Mother," replied Rita. "You take my place."

"No, dear," Mother smiled.

Just then the door behind them opened.

"Won't you come in?" invited the gardener. "You may stand inside until the rain stops."

"Thank you," said Mother, as they entered the little tool shed.





Martin's eyes grew wide when he saw all the things in the building.

"Look, Rita," he cried. "Did you ever see so much hose?"

"No," said Rita slowly. "I never saw so much hose."

"We need many feet of hose to water all the grass and flowers in the park," the gardener told them.

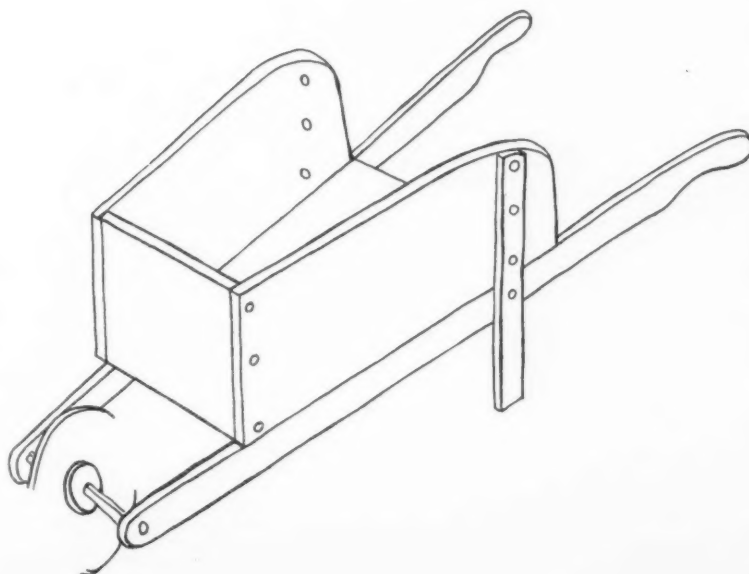
"But you have everything," said Martin. "Shovels, hoes, rakes—and a wheelbarrow. It is just like the wheelbarrow Peter Rabbit hid in when he looked for the gate to Mr. McGregor's garden."

"It is," agreed Rita.

"May I touch the wheelbarrow?" asked Martin.

"Don't be bothersome, Martin," Mother said.

"That's all right," replied the man. "He may wheel it—if he can."



Martin's eyes shone, and he felt happy all over. He tried to move the wheelbarrow. He tugged and he pulled. He huffed and he puffed. But the wheelbarrow did not move an inch.

"Oh," puffed Martin. "It is too heavy."

"Perhaps you can wheel it when you are bigger," the man suggested.

"What's that funny noise?" asked Rita.

Everyone stopped talking to listen. They heard: tap—tap, tap, tap—tap—tap, tap, tap. Fast, sharp little taps.

"It's the rain on the roof," Mother told them.

"But that's not the way rain sounds at home," said Martin.

"Not the way it sounds downstairs," corrected Mother. "The next time it rains, we'll go up in the attic to listen. Then you will hear the little tap-taps the rain makes on our roof."

"Are there two kinds of rain?" asked Rita. "Rain-in-the-attic and rain-downstairs?"

"No," laughed Mother. "The rain just sounds different when one is upstairs right under the roof and can hear it as it strikes against the roof."

"The tap-taps are getting softer," said Martin.

"Yes," the gardener replied, "and look! See what is in the sky!"

The children rushed to the window. Mother and the gardener helped them climb onto a big box so they could see directly through the window.

"Pretty, pretty," cried Rita, clapping her hands. "What is that?"

"It looks like a bent sidewalk—all colors," said Martin.

"It is a rainbow," Mother told them. "A rainbow comes in the sky after a shower—and at a time when the sun is going to shine again. Those pretty colors are made by the sun shining through the raindrops. What colors do you see?"

"Red," said Rita.

"Green, yellow, blue," replied Martin.

"Fine," Mother said. "Now let's start at the outside rim and name them just as we see them: red, orange, yellow, green, blue, indigo, violet. Martin, you say them."

"Red, orange, yellow, green—" began Martin, "blue, indigo, indigo."

"Indigo," Mother helped him.

"Indigo," repeated Martin. "Indigo and vio-violets."

"Violets will do," laughed Mother. "Rita, will you try to name the colors of the rainbow?"

"Red," said Rita, "orange, yellow, green, boo, boo, boo—"

"Boo, yourself!" shouted Martin. Rita jumped, and they all laughed.

"Some people used to think there was a pot of gold at the end of the rainbow," Mother told them. "They believed that if you could find the end of the rainbow and dig there, you would get the gold and be very rich."

"Is there a pot of gold there?" asked Martin, his eyes growing very big.

"Of course not," laughed Mother. "There's no pot of gold anywhere unless you work for it."

"The shower's almost over," said the man.

"Let's go!" cried Martin, tugging at his Mother's hand.

"We can't walk in the park now," replied Mother. "Everything will be wet. But we shall come some other time."

They thanked the gardener again for letting them wait in the tool shed and started toward home.

The Activities

Furnish each child with a copy of the pictures. These copies can be made by making a tracing from the picture in hectograph ink for duplicating. Then give directions like the following.

1. If you can count to nine, as Martin can, take your pencil, and starting at 1, draw straight lines between 1 and 2, between 2 and 3, and so on until you reach 9. Then go back and draw a line between 6 and 3. And there's the little tool house!

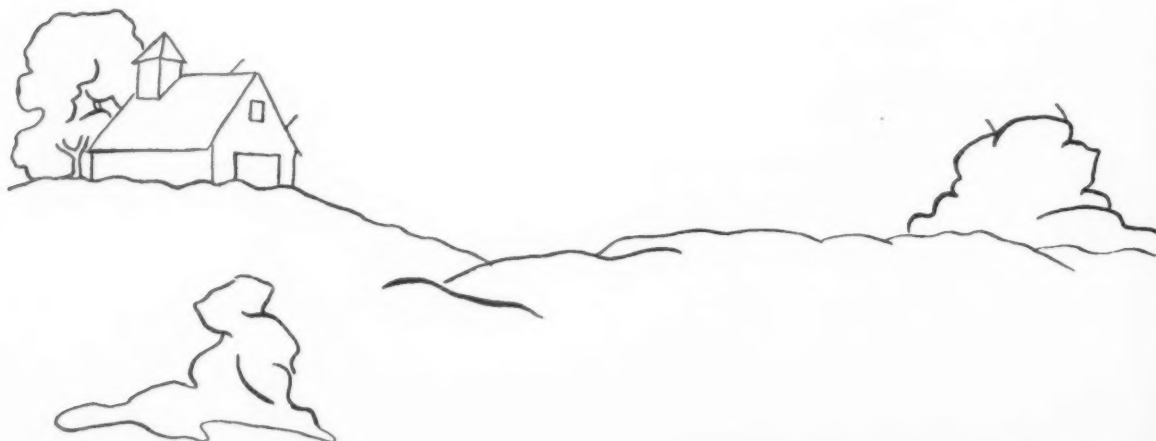
But the door and the windows are missing. So draw straight lines from 1- to 2-, on to 3-, to 4-. There's the door!

Next draw straight lines from 1x to 2x, to 3x, to 4x, and back to 1x. There's one window! Do the same with the other set of numbers with x's, and there's the second window!

2. The tool house now needs a coat of paint. Get out your crayons and color it like this: the roof, red; the sides, green; the door, brown; the windows, as they are.

3. Here is a picture of the wheelbarrow. You will see that part of the big front wheel is missing. Can you draw it in the right place? When

(Continued on page 45)



The earth in space

An audio-visual aids lesson to be used as

a sequel or companion to "The Motions of the Earth"

which appeared in the February issue by Elizabeth Larkin.

Now that the children's interest is aroused, an intriguing follow-up lesson to "Motions of the Earth" could be given—a lesson on the atmosphere, the stars, etc. Practically all modern science books for fifth or sixth grades have chapters on these topics.

As an informal reading lesson, let the children study these chapters, with an eye to finding which facts revealed therein would make interesting lantern slides. If you have a supply of 3 1/4"x4" etched glass and the crayons which make transparent color tones, the children can easily make seven or eight good slides. These slides will constitute an excellent audio-visual aids lesson if accompanied by explanatory paragraphs.

The following are offered merely as suggestions. Children who have done this work before may prefer to write their own text and decide on their own pictures; but for the novices this lesson, as is, would do very nicely.

Making a Slide

To make these slides, first trace the pictures with pencil on the rough side of the etched glass. Leave a 1/4" margin all around. Next color the pictures and go over the outline in India ink, if you know how to use it. Then try your slide in the projector so you can make improvements.

After you are satisfied with the way your slide shows on the screen, place a piece of plain glass over the rough side of your etched-glass slide and bind it all around with brown paper tape.

Then project your slide on the screen again and notice which corner has to be under your thumb as you insert the slide in order for it to show correctly on the screen. Paste a tiny star in that corner.

Now write paragraphs like those below to go with your slides, so that you can explain the slides to the class. These slides were made by the children.

SLIDE 1. Path of the earth around the sun.

Color the sun orange, the earth blue and green, and the moon yellow.

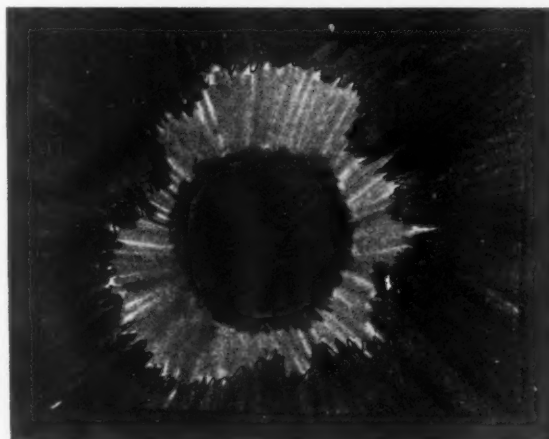
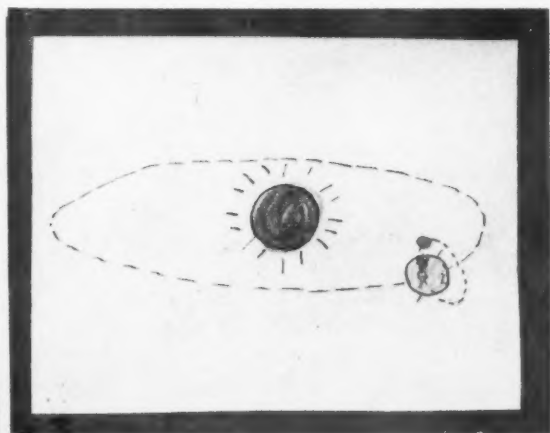
This shows you the path of the earth around the sun. The orange ball is the sun. The blue and green ball is the earth. The yellow ball is the moon. The smaller ring in dotted line shows you the path of the moon around the earth.

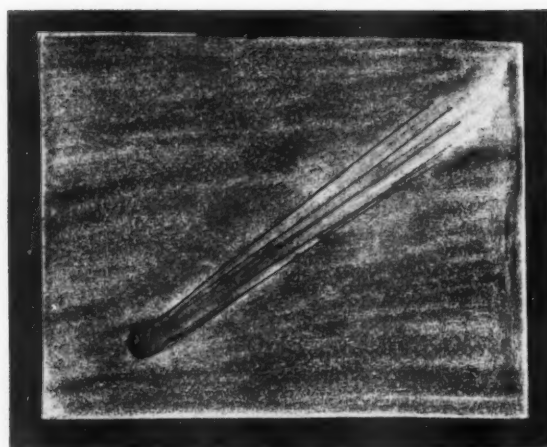
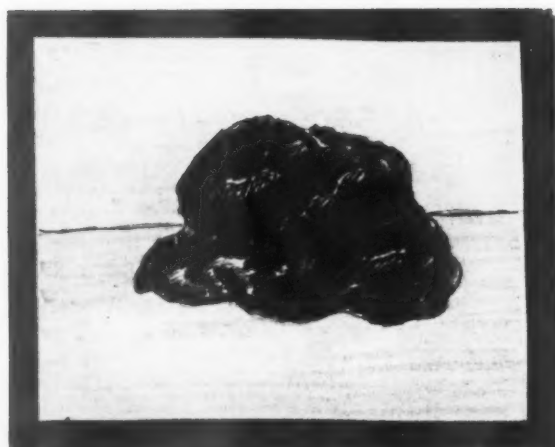
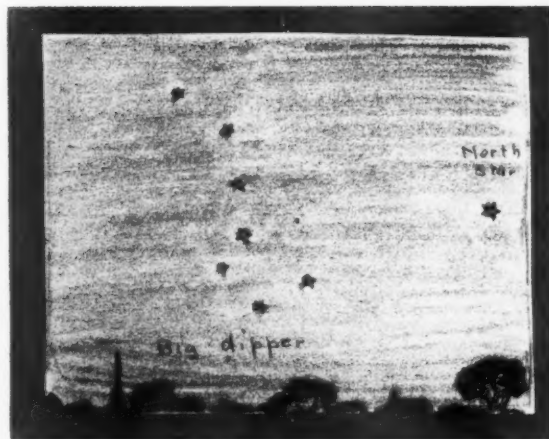
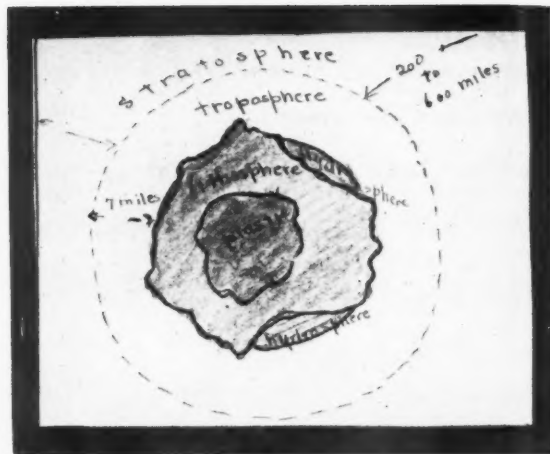
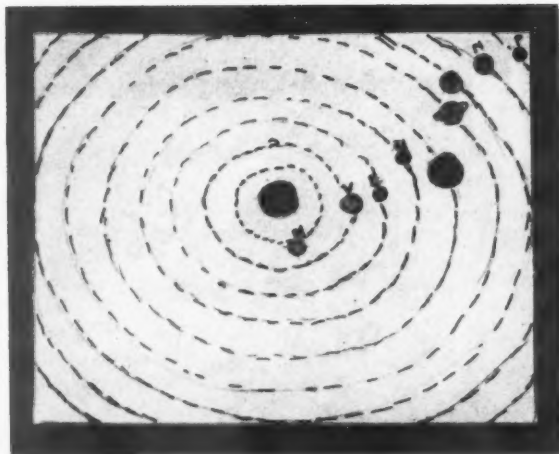
SLIDE 2. A total eclipse of the sun.

Color the white part bright yellow and the black parts black. The ring, which has rays, color brilliant red and omit the lines of the rays.

Sometimes the moon goes between the earth and the sun and hides the sun from our view. This picture is drawn from an actual photograph of the sun during an eclipse. The red flame and the yellow glow make up the sun's corona. It is always there but we see it only when the moon covers up the sun itself.

(Continued on page 17)





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The reason the small moon can hide the big sun is that the moon is so much nearer to us.

SLIDE 3. The nine planets.

Color the sun orange. The others may be colored in any colors, just to make them easier to see, but Mars has a reddish light and Venus a bluish light.

The earth is not the only planet which revolves around our sun. There are nine planets: Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto.

Mercury is nearest to the sun, and Pluto is the farthest from it. Jupiter is the largest, being over a thousand times larger than the earth. It has ten moons. Saturn has rings instead of moons. Venus is the prettiest, and Mars has a reddish tinge.

Mars is nearest to the earth. Some scientists think it is inhabited. That question may be answered in 1954, when Mars will be much closer to the earth and may be seen more clearly by the new giant telescope on Mount Palomar in California.

SLIDE 4. The earth and its atmosphere.

Color the plastic yellow; the lithosphere, green; the hydrosphere, blue; and the troposphere, violet. Let the stratosphere be white. These colors are just to make the different layers easier to see.

This is the earth and the surrounding atmosphere. If we could cut the earth in half and look at the middle, we'd find a plastic substance made of gases and rock melted white hot.

The outer layer of the earth is composed of water, called the hydrosphere, and the land, called the lithosphere. The layer of atmosphere closest to the earth is called the troposphere. Above the troposphere is the stratosphere. The lithosphere, or crust of the earth, is twelve to one hundred miles thick. Three-fourths of the surface is water.

The troposphere is about seven miles thick. This is the region of winds and rains. In the stratosphere the gases lie in layers, with the heaviest at the bottom. Here there is always darkness and stillness.

If fliers bring their own oxygen, the stratosphere is the ideal place for flying. Here there are no storms. The temperature remains at 67 degrees below zero.

SLIDE 5. The composition of the air.

Color the nitrogen red and the oxygen green. Let the small per cent of other gases remain white.

Slightly more than $\frac{3}{4}$ of the air, or about 78%, is nitrogen. Slightly less than $\frac{1}{4}$, or about 21%, is oxygen. One percent is argon. The little percent left consists of traces of carbon dioxide, dust particles, water vapor, and other gases. The colors in this picture are just to make them easier to see.

SLIDE 6. The big dipper.

Color the horizon black, the sky dark blue, and the stars yellow.

Besides the planets there are many stars. They appear to be in groups, called "constellations."

The constellations suggest certain pictures to our minds and are named from the Latin words for these pictures, like Leo (the lion) and Gemini (the twins).

The two stars along the side of the Great Dipper point toward Polaris, or the North Star.

SLIDE 7. A meteorite.

Color the sky blue, the ground brown, and the meteorite just as it is in this picture.

Besides planets and stars, there are meteors, sometimes called shooting stars though they are not stars at all. They are pieces of material usually rich in iron and nickel. The force of gravity sometimes draws them toward the earth. Some of them burn up before they hit the ground. Some land on the ground. They look like black rock. The ones that are on the ground are called "meteorites." A few weighing tons have been found, but most of them are smaller. Some scientists think they are pieces of comets which have come apart.

SLIDE 8. A comet.

Color the sky very dark blue and the comet yellow.

In addition to planets, stars, and meteors, there are also comets, which look like stars with long tails. Astronomers are not sure what comets are made of, but meteors have been discovered in the heads, and the tails seem to be of burning gases. Halley's Comet is the most famous. In 1910 the earth passed through the tail of Halley's Comet. Comets come and go, and no one knows how many there are.

Experiences with art in a children's library

By Maria Cimino

By permission of
Arts in Childhood

The exhibitions of the Central Children's Room of the New York Public Library are a focal point of interest in its wide range of activities relating to children and children's books, and attract a varied and often perceptive public. The exhibitions are oriented, as far as possible, to direct attention to the rich resources of the room's large collection.

The Children's Room is in itself a permanent exhibition of the best children's books in twenty-three languages, and an international center of information which, since its opening in 1911, has given daily to children and adults, American and foreign visitors, children's books and every kind of service relating to children's books. Its collection of foreign books includes the best illustrated foreign books procurable from other countries. Its staff includes one or more librarians with a knowledge of foreign languages and acquaintance with foreign literature.

Artists and illustrators make constant use of the room. There is always an exchange of ideas about books and art here, the boys and girls participating freely along with parents, teachers, librarians, authors, artists and illustrators, book editors and others who frequent the room.

Among the important exhibitions of the Children's Room are the annual holiday group show of the books and original drawings collected from the year's outstanding books, and one-man shows of individual artists who have made a particular contribution in children's books. These shows are widely popular but do not attract more interest than the shows of art by children which alternate with them. The Children's Room is a natural place for such exhibitions because children are always looking at pictures or drawing there. Their interest in pictures is keen and spontaneous, requiring neither encouragement nor direction.

(Continued on page 48)

Alabama

Another child's guide
to the United States
by Miriam Gilbert

I live in Tuscaloosa. It is a varied city, with metal factories, cotton and lumber mills which make it industrial, surrounded by farm land which make it agricultural and nearby it has large deposits of coal and iron ore, which make the house dusty, my mother says. But most of all, it is a very beautiful city and is sometimes called "The City of Oaks" or "The Druid City." You see, Tuscaloosa was the State Capital from 1826-1846. The people wanted to have a beautiful city, and so they planted rows and rows of water oaks along the streets. Montgomery is now the capital of Alabama.

Montgomery was also the first capital of the Confederate States of America, and Jefferson Davis took his oath of office as President here. But later on, as the Civil War continued, the Confederate capital was moved to Richmond, Virginia, to be nearer the fighting armies. We have a large collection of Confederate documents, letters, and relics in the Alabama Memorial Building, and you can find out many exciting things about the old South from these mementos.

The Alabama State Capitol has an impressive white dome which is similar to the one at the National Capitol in Washington, D. C.

Since Montgomery is at the edge of the Black Belt, it is a great cotton market. The Black Belt is a section of rich black land which is Alabama's best cotton-growing area.

Alabama is famous for its cotton. We used to grow more cotton than any other crop; so we've come to be known as the "Cotton State." But planting the same crop year after year exhausted the soil, and now we also raise corn, white and sweet potatoes, pecans, tobacco, and sugar.

Thanks to Dr. George Washington Carver, Alabama and all the other Southern states have been able to produce more and better crops. Dr. Carver was named head of the Agricultural Department at Tuskegee Institute in 1896. This is a school for Negro boys and girls, founded by Booker T. Washington in 1881. At the school Dr. Carver carried on scientific experiments which improved many farm products and introduced better methods of farming.

Although farming is still important, manufacturing is rapidly spreading throughout Alabama. Decatur and Gadsden are two of our expanding industrial towns. Birmingham, our largest city, manufacturers cast iron pipe, cement, stoves, freight cars, textiles, brick and tile, wood and food products. Of course Birmingham is noted as an iron and steel center. It produces such huge quantities of iron and steel, it was named after England's famous steel city, and is often called "the Pittsburgh of the South." My father, who is an engineer, says that big deposits of iron, coal, and limestone which are needed in the making of steel are near Birmingham, and that is why it has become the major iron and steel city in the South.

In comparison with Birmingham, Mobile is a quiet city. But I like to visit my grandmother, who lives in Mobile. This is Alabama's only port. It leads all the other Gulf ports in ship-building. My grandmother sometimes takes me for a walk down to the docks when I stay with her, and I watch the ships going out to sea.

Our state is growing and its future is bright. We have two great power dams, one at Muscle Shoals and the latest one built by the Tennessee Valley Authority. These dams create electric power, prevent floods, bring water to wasted soil, and give farmers a chance to raise bigger and finer crops more easily. Florence, Sheffield, and Tuscumbia are the Tri-Cities in the Muscle Shoals area.

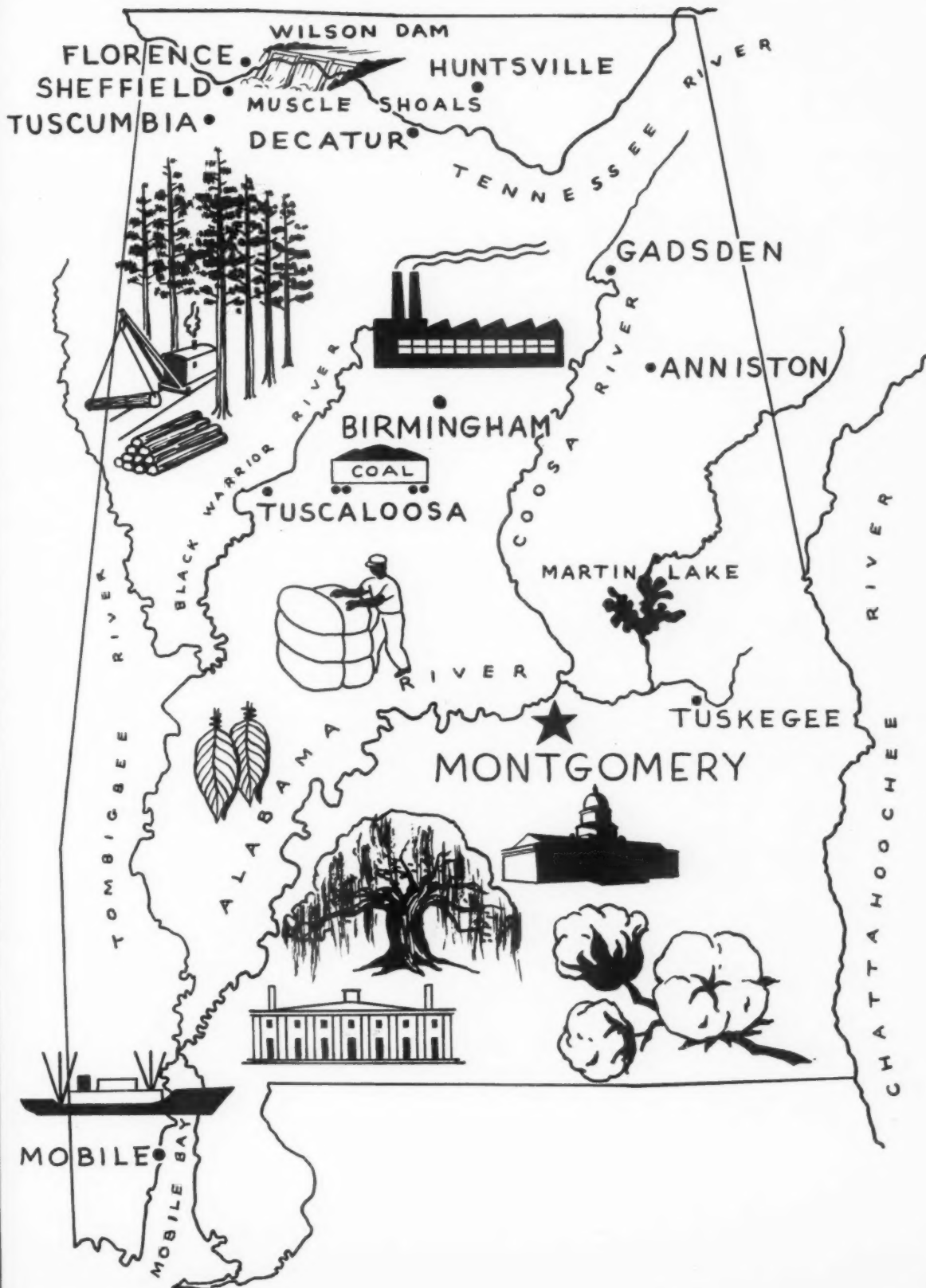
There are many interesting things to see in Alabama. I hope you will be able to take a trip through our state.

From the editor's desk

(Continued from page 1)

like to share these good ideas with your fellow teachers?

Here's a good way to share them: During summer vacation, write up some of your projects. Send your completed articles, together with illustrations, to us at JUNIOR ARTS & ACTIVITIES. If we feel that your article will be helpful to other teachers, the article will be published and paid for.



Nail prints

Jerome Leavitt

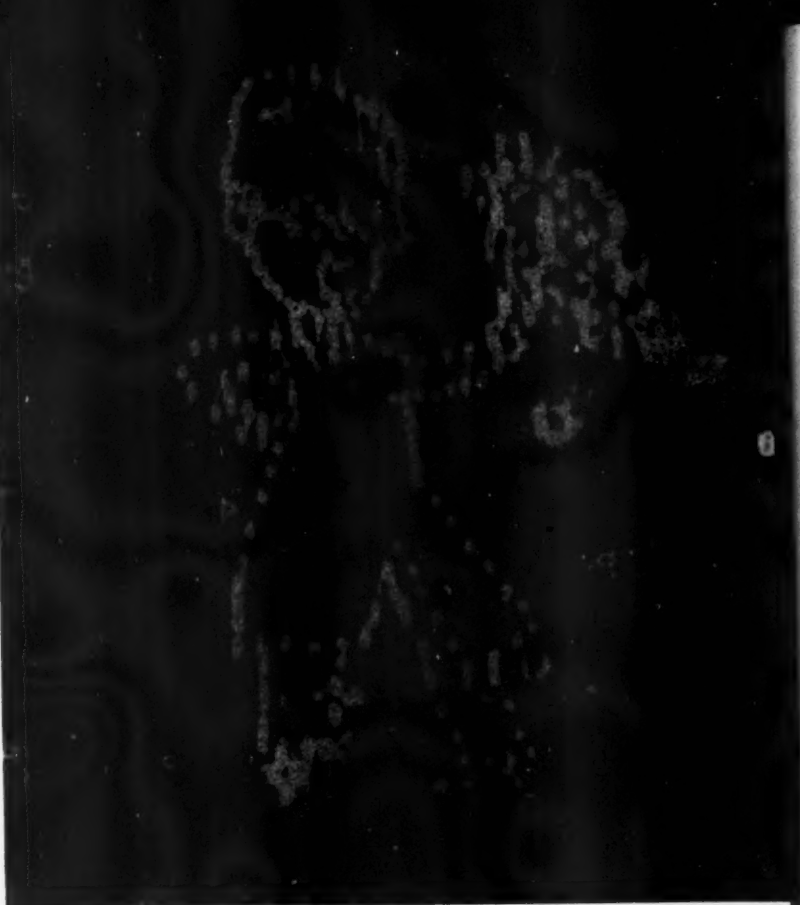
describes an interesting
deviation from
block printing.

An interesting deviation from linoleum block printing can be done with wood. Decide what you would like to print: personal stationery, greeting cards or just a plain design. Select and draw your design on paper. Secure a piece of wood the same size as your design, about $\frac{3}{4}$ " thick. Sandpaper it smooth, going in the direction of the grain. Then trace the designs on the wood in reverse by means of carbon paper.

To make the tool, file flat the point on a large nail. Use a hammer to tap the nail along the lines drawn. This leaves a slight depression. Ink with a brayer in the same manner that you do linoleum block prints. This method will print the design and background, but not the outline.

If you want the illustration to print without the background, tap out the background with the nail and hammer. If you want the background to print, tap out the design.

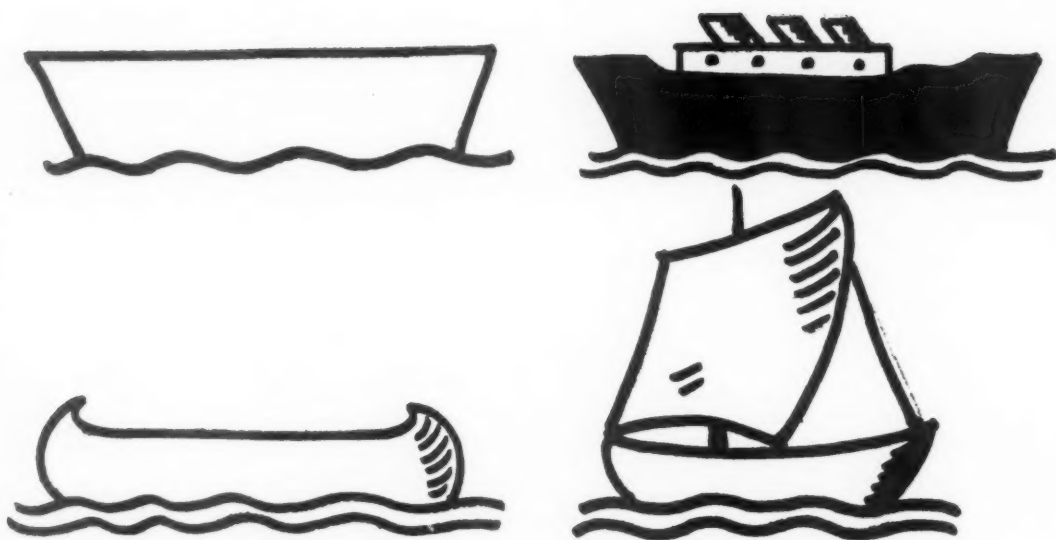
The four illustrations shown, the Indian, the rooster, the boy, and the leaf were made by students of the Los Alamos Elementary Schools.





Boats

The eighth of a series of step-by-step
drawings by Dawn E. Schneider



Sailboat, Steamer or Canoe,
All are easy things to do.
First you draw your water's edge,
Then the boat, shaped like a wedge.
Portholes, funnels, ropes or sails
Prepare your boat for watery gales.

The travels of Johnny Appleseed

A play written by the six-grade pupils
of the Main Street School, Huntington, N. Y.,

Doroth L. Browne, teacher

Scene I Johnny's home in Pittsburgh

JIM: Well, Johnny, I came over to say good-by.

JOHNNY: Why, where are you going, Jim?

JIM: I'm going out to claim some of that good land in Ohio or Indiana—I'm not sure which. Don't you want to come along?

JOHNNY: Oh, I couldn't leave my orchards, Jim. Who would care for them, and who would pick my apples in the fall?

JIM: I didn't really think you would go, Johnny. I just wanted to stop in before I left.

JOHNNY: Best of luck, Jim. I'll miss you . . . Oh, Jim, wouldn't you like to take some of my appleseeds along so you can start an orchard in your new home?

JIM: Oh, yes. My whole family would appreciate that. 'Twill remind us of you and our friends here at Pittsburgh. Thank you, Johnny, and good luck to you.

JOHNNY (*to himself, out loud*): I suppose other settlers will be going west all the time now. It's going to be a lonely life. Perhaps many of these people would like some of my appleseeds. Apple orchards certainly are beautiful when they are in bloom, and when the trees bear fruit it gives people extra food.

(*Someone knocks*)

MR. STONE: Sir, have you a bite to spare for some strangers? We've come a long way and we have no food left.

JOHNNY: My food is very plain, but if some bread and cheese will do, you are welcome to it, strangers.

MRS. STONE: Thank you, Mr. . . . ah . . .

JOHNNY: John Chapman is the name. You all look very tired. Won't you stop and spend the night? You ladies are welcome to the cabin; the rest of us will sleep outside.

MR. STONE: We certainly appreciate your hospitality, Mr. Chapman.

JACK: Hello, Johnny. You seem to have company.

JOHNNY: Yes. Won't you come in and join us?

JACK: I'll be in as soon as I tie my horse. Are these more people going to the west that you have with you today?

JOHNNY: Yes. Have you noticed how little these people seem to have to take with them into the wilderness? If I only had something to give them.

JACK: Well, anyway, they will carry away the memory of your beautiful appleblossoms. What a shame they won't have any apples out on the prairies!

JOHNNY: I had a notion the other day to give a little bag of appleseeds to these people who pass by. Do you think they would care for them, Jack?

JACK: Good idea! In a few years time, they, too, could have orchards.

MRS. STONE (*coming down stage*): What a beautiful orchard you have, Mr. Chapman!

JOHNNY: Yes, I enjoy it. Would you like to take some appleseeds to plant when you reach Ohio?

MR. STONE: Oh, yes! Thank you. It would remind us of the East.

ANOTHER TRAVELER: Oh, young man, could I buy a bag of your seeds?

JOHNNY: I wouldn't think of taking money for them. "He who gives does not take." I'm glad to be of help to you. Come into the cabin and I'll give you a bag of them.

Curtain

Scene II Five years later

JOHNNY: This looks like Bill, the mail carrier. Come in, Bill. You look tired.

BILL: I just returned from my mail trip to the settlements in eastern Ohio. I thought you might want to hear about the young apple orchards there.

JOHNNY: Oh, I hope it's no more bad news. I've had a few letters from the settlements during the past two years. Most of the orchards have been unsuccessful. What seems to be the trouble, Bill?

BILL: I think it's because most of the people don't know how to take care of fruit trees, Johnny.

JOHNNY: Well, Bill, I don't like leaving my home but I feel that I'm really needed in the settlements to help these people with their orchards. I'll sell my orchard, collect all the appleseeds I can get, and leave as soon as I can. Now, let me see. I'll go from Pittsburgh down the Ohio to Marietta. From there, I'll go up the Muskingum River to Zanesville. After I've produced healthy nurseries in that area, I may go even far-

ther west—perhaps to Indiana and Illinois. I may make my life work the starting of orchards throughout the west.

BILL: A tough journey, and a hard life, Johnny, but I believe your mind is already made up. I'd like to help in some way. Would you like to take my two canoes?

JOHNNY: Fine! I'll take the canoes and you may have my fall crop of apples.

BILL: Thank you, Johnny. Good-by and good luck.

Curtain

Scene III In a forest

JOHNNY (*stepping out of canoe*): This is certainly beautiful country. It seems like a good place to start another orchard. Oh, I'm tired. This hollow log looks like a good place for a nap. (He crawls in. Bear growls. They both crawl out.) Pardon me, Friend Bear. You seem to have arrived before I did. (Starts to lie on grass.) Why, who is this? An Indian, and he has been shot! It will look as if I shot him, but I can't leave him to bleed to death.

(Enter three Indians, hands on arrows, scowling. They mumble among themselves.) (Johnny explains by motions that he has helped Indian, that he has no gun. Johnny makes a litter. Indians shake hands.) (*Johnny lies down and goes to sleep. Fur trader enters and awakens him.*)

FUR TRADER: Howdy, stranger. Pretty dangerous territory you're in.

JOHNNY: I think I'm pretty safe here. I just saved the life of an Indian who had accidentally shot himself. But how does it happen that you feel safe here?

TRADER: Oh, I've been carrying on fur trade with these Shawnees for several years. What is your mission here?

JOHNNY: I've come to plant apple orchards here where there are none.

TRADER: Oh, you must be Johnny Applesseed.

JOHNNY: Is that what they call me? Well, I guess it does fit me.

TRADER: I see you carry no gun. How are you fixed for food?

JOHNNY: I have very little left.

TRADER: My cabin is about 5 miles away. Won't you share my hospital-

ity for a few days?

JOHNNY: I'd enjoy that very much. Perhaps you would like to have me plant some appleseeds on your land.

TRADER: A splendid suggestion. I'd appreciate it very much. The trees will give us food, beauty, and pleasure, in the future years. Speaking of pleasure, how would you like to go to a husking bee in town tonight? There'll be dancing after we have finished the husking.

JOHNNY: That would be fun. I haven't been to any kind of a get-together in a long time.

Scene IV The husking bee

1ST WOMAN: I do enjoy husking bees and quilting parties.

ALL: So do I.

(*Enter Men*)

2ND WOMAN: Well, gentlemen, is the husking all done?

1ST MAN: All finished, and we all enjoyed it.

2ND MAN: Yes, it gives us a chance to get together and makes life here less lonely.

2ND WOMAN: Paring apples is fun, too, when a lot of us work together.

3RD WOMAN: The Cushings will have plenty of dried apples this winter.

2ND MAN: Where do we go next week?

1ST MAN: The Westons are planning a new barn; so we are going there for a barn raising next Wednesday.

1ST WOMAN: I'll make a couple of apple pies to take to the Westons.

JOHNNY: What's this I hear about apples?

ALL: Here's Johnny Applesseed! Well, if it isn't Johnny! Hello, Johnny!

MR. CUSHING: We were just talking about apple pie. We had a fine crop of apples this year, Johnny—thanks to you.

JOHNNY: That makes me very happy.

1ST MAN: All the orchards in this settlement had good crops this year. We surely are grateful to you, Johnny.

(*Clasps his hand on Johnny's shoulders. Johnny jumps*)

Why, what's the trouble? Are you hurt?

JOHNNY: A new settler set fire to

his forest so he wouldn't have the work of cutting down the trees. He shot me because I fired a signal so the Shawnee Indians would come and help put the fire out.

2ND MAN: How stupid! Doesn't he realize it would start war with the Shawnees if the fire chased all their game away?

3RD WOMAN: It could have killed some settlers and Indians too.

JOHNNY: The Shawnees were very angry, but Chief Logan was there and he persuaded them not to go on the war path. He is trying very hard to teach the Indians the white man's way of living. His years in a settlement school have made him friendly to us.

3RD MAN: How do you know all this?

JOHNNY: Chief Logan saved my life. He brought me to the Shawnee Village and cared for me. In return, I planted an orchard in his village.

1ST MAN: Johnny, that may help to build up friendship between us and the Indians.

1ST WOMAN: Oh, I hear a fiddle playing. Isn't it time to stop work now, Mrs. Cushing?

MR. CUSHING: Yes, indeed. We can't sit and peel apples after the violins tune up.

MR. CUSHING: Well, let's start the dancing. Did anyone find a red ear of corn when you were husking?

5TH MAN: I did, and I'll claim Sheila for my partner.

MR. CUSHING: What! No more red ears? Then we'll have to get our first partners by twirling apple peelings. (Men throw peelings, look at floor, find that peelings formed an initial as they fell, and claim someone whose name begins with that initial.)

(*Form sets for any square dance—Curtain*)

Scene V The singing school

Singing School — People singing "Camptown Races." Johnny and several others come in during song—clap at end.

SINGING MASTER: Welcome, ladies and gentlemen. Come right in. Well, if it isn't Johnny Applesseed! Let's see—in what settlement did we last meet?

JOHNNY: It was in Belpré, I be-

(*Continued on page 47*)

Here's an easy-to-make ivy holder that Mother will find attractive and practical.

To make this, you will need the following materials: The work will require a little soldering, so you will need solder and a soldering iron. You will also need a wire coat hanger, a three-cornered file, pliers, colored enamel, a paint brush, and a piece of scrap wood.

First, file deep notches in the wire frame at the points indicated in Figure 1. Then bend the wire to break. After you have filed it, the wire should break quite easily.

Now with the wire in one piece, use the pliers to bend the wire in a circle to fit around the ivy pot, as shown in Figure 2. Then, as shown in Figure 3, bend the wire down to form a right angle, about one inch from the circle. With this piece you form another circle about four inches in diameter. Having finished this part of the work, it should look something like Figure 4.

You will have a piece of coat hanger left over in the last circle you made. File the extra off, and out of this piece file off two six-inch lengths of wire. These pieces will go in the design and will be soldered onto the four-inch circle as in Figure 5.

Solder has a very low melting point; to melt it, heat is applied by means of a soldering iron. Most modern soldering irons are electrical. However, those that are not electrically heated require some form of heat to get the iron hot enough to solder.

Heat the latter type iron over a flame until hot. Then dip the iron into soldering paste. If the iron is hot enough, it will sizzle. Next, touch the iron to the solder. The solder should flow onto the iron. If it does not, file the tip of the iron bright. If the solder sticks to the iron without flowing, the iron is not hot enough. You must reheat it, apply

(Continued on page 48)

An ivy holder for Mother

"A plain wire coat hanger is the starting point for this attractive holder," says Bob Spence.



Make a Ming tree

This long-lasting centerpiece
should delight any Mother.

By Mariana Prieto



For an attractive ornament for an end-table, or a centerpiece for the dining table, why not borrow an idea from the Chinese, and make a Ming tree? For centuries the Chinese have made ornamental arrangements of ceramics and china shaped into these little trees; they also make them of dried cypress and papier mâché. The original Ming trees, of course, were real trees dwarfed by a secret process. They originated during the Ming dynasty; hence the name.

To make your Ming arrangement, you will need some good wire that bends easily, some crepe paper (or some of the paper tape such as florists use), glue, and some small straw flowers, Peruvian cypress, or pincushion moss. Pine branches which have been shellacked, or any small dried foliage may also be used. If you make the tree foliage of straw flowers, put about ten in a cluster, then insert wire near the flower base and start wrapping the flower stems and wire. Use strips of brown or green crepe paper, or florist's tape. If you use crepe paper, cut the paper in strips about one inch wide. The trick in wrapping these branches for your tree is to hold the flowers or foliage in your left hand, stems against wire, and wrap around and around with your right hand, holding the tape or crepe paper strip taut. At intervals, insert more clusters of straw flowers to simulate tree foliage. When finished wrapping, secure the end of paper or tape with paste or a quick-drying glue. Make the tree to your liking, then place some pebbles in a glazed bowl or pot. Put your tree in these pebbles.

(Continued on page 46)

Book Club Selections

For boys and girls 6, 7, and 8 years of age:

THE EGG TREE. By Katherine Milhous. Charles Scribner's Sons.

For boys and girls 9, 10, and 11 years of age:

TOPHILL ROAD. By Helen Garrett. The Viking Press, Inc.

For older girls, 12 to 16 years of age:

LINDA'S HOMECOMING. By Phyllis A. Whitney. David McKay Co.

For older boys, 12 to 16 years of age:

ARCTIC VENTURE. By Kenneth Gilbert. Henry Holt & Co.

Books on Arts and Crafts

FOLK ART DESIGNS — AMERICAN, ORIENTAL, EUROPEAN. By Julianne Hallen. New York: Homecrafts. 96pp. \$2.50.

Julianne Hallen's original designed hand-painted ceramics, toleware, and leatherwork (simply signed "Julienne") have long been best sellers in one of New York's most successful giftshops. Now she has brought together between hard covers the authentic folk art designs which have distinguished her work.

Most of the designs are grouped by country of source. However, a special section at the back of the book gives miscellaneous bird, flower, and border motifs. A color key is provided, together with suggestions as to the material and article for which each design might be used.

In addition, simple step-by-step instructions are given for (1) decorating the hard surface, (2) decorating the textile surface, (3) decorating textiles by stencil method, (4) enlarging designs by the graph method.

We think that you will find these native and peasant designs altogether charming, and we suspect that you will be able to put them to practical use in a variety of ways.

A CONCISE ENCYCLOPEDIA OF WORLD TIMBERS. By F. H. Titmuss. New York: Philosophical Library. vi, 156 pp. \$4.75

Here is a useful reference work containing detailed descriptions of nearly 200 different timbers, with microscopic identifications of the woods in more common use.

The material in the body of the book is arranged alphabetically by

the most common trade name of each wood. The index, however, gives botanical and alternative trade or local names as well.

Craft workers will be especially interested in knowing that such information is included as workability, surface, how well the wood will turn, durability, seasoning, and response to finishing treatments.

Included is a bibliography of books which will be of interest to the student of wood technology.

Juvenile Fiction

DOC SHOW. Compiled by Wilhelmina Harper. With Portraits of Real Dogs by Marie C. Nichols. Boston: Houghton Mifflin Co. 182 pp. \$2.75.

Children who are constantly in search of another "book about dogs" will be more than satisfied with this excellent selection of favorite dog stories. Here we meet again old friends such as Eric Knight's Lassie and Edward Weeks' Mickey. Besides, we are introduced to some brand-new and completely captivating canines.

The color photographs of real dogs alone are worth the purchase price of the book. Each dog is entirely characteristic of its breed, yet has an amazing amount of personality and individuality. We were sorely tempted to snip these photographs from our review copy and frame them.

book shelf

ADVENTURE IN PERU. By Sutherland Stark. Illustrated by Addison Burbank. New York: Julian Messner, Inc. 191 pp. \$2.50.

While traveling through Peru with Miguel and Ana, your middle-graders will learn quite painlessly much about the country and its customs. Miguel, a native of Lima, is not content with merely seeing the sights; he must take pictures of everything. So devoted to his hobby is he that he has neglected his studies during the school year just past and even now he neglects Ana, his traveling companion. But his hobby turns out to be a blessing both for himself and his father, as later events prove.

Sutherland Stark received her M.A. from Columbia, specializing in the study of South American cultures. Her first published book was *Chancha, a Boy and His Pig in Peru*.

MISS ANNA TRULY. Written and Illustrated by V. H. Drummond. Boston: Houghton Mifflin Company. 40 pp. \$2.00.

After finishing this little book we felt that we should like to meet its author, Violet Drummond. Her sense of humor is very special; so is her artwork. Nonsense becomes logical under her deft touch, and the most thoroughly ridiculous situation seems entirely reasonable.

(Continued on page 44)

Sachet roses for Mother's Day

By Helen Wolfe

Are you looking for something simple yet different to make for Mother's Day? Why not make dainty sachet roses and enclose them in little pastel gift boxes?

Material

Two shades of pink crepe paper
Scraps of green and brown crepe paper
White thread
Pipe stem cleaners
Paste

Pastel construction paper

Bits of cotton

Toilet water or powdered sachet

The roses are so simple to make that after showing the class how to make one, the material can be set out in a convenient place with the paste and paste brushes and the work carried on alone.

We used three shoe boxes to hold the material.

Keep the crepe paper in its original folds. Cut it into pieces 2 inches

wide. Now unfold these strips and cut them into 2-inch squares. Place them in one of the boxes. Do the same with the other shade of pink but let the pieces be slightly smaller (1½ inches). Cut these squares into the second box.

Cut the brown crepe paper into ½-inch strips. They do not have to be long, therefore, scraps will do. Cut enough green scraps so that each child has a piece 1½ inches by 2½ inches. Place the brown and green pieces in the third box.

Into the lids of the boxes we put small wads of cotton (one per child) and on each poured a few drops of toilet water. (Most of us have some that we don't use.)

Let the cotton *dry*. Place the pipe cleaners with the other materials.

The Rose

STEP 1

Take one of the larger pink squares, place a fluff of the cotton in the center, and gather the paper around it. With the white thread tie it securely onto the end of a pipe cleaner.

STEP 2

Put paste all along the pipe cleaner. Start at the end of it and wrap it diagonally with the brown paper so that it is completely covered. Stretch the paper on tightly. The strips can be patched if necessary. Let the end come up a bit onto the covered wad of cotton. Cut off any extra brown paper. The covered cotton looks like a pink ball at the top of the brown stem.

STEP 3

Get all the petals ready in the following way before starting to paste them. Cut the top of 8 large squares so that they look like the top of hearts. (The grain of the paper should run up and down). Cut the tops of 5 of the smaller ones in the same way. Hold the petals with both hands and cup the centers of each by pushing the thumbs into the centers and stretching the crepe paper. Pinch each petal at the base so that it is cupped still more.

STEP 4

Now with a small brush put paste at the base of the scented cotton ball and start placing the smaller size

(Continued on page 30)





FIG. 1

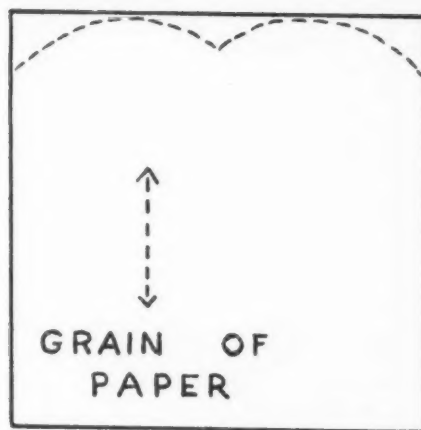


FIG. 2 ACTUAL SIZE

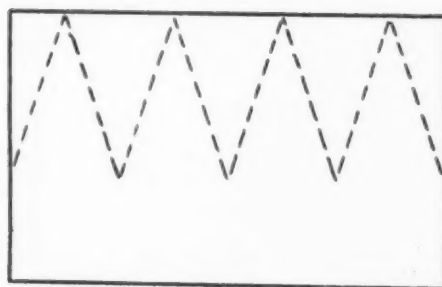


FIG. 3 ACTUAL SIZE

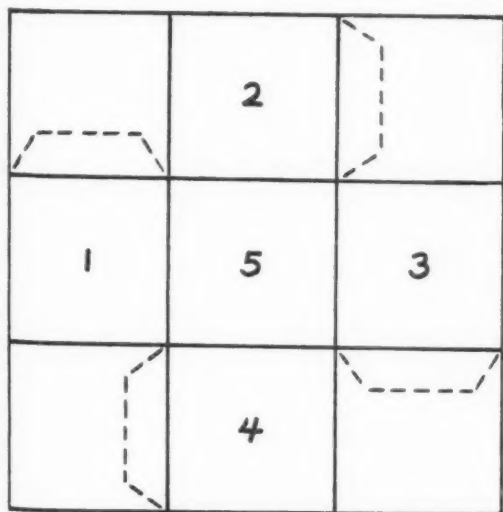


FIG. 4 $\frac{1}{3}$ ACTUAL SIZE

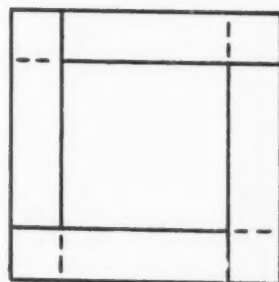


FIG. 5
 $\frac{1}{3}$ ACTUAL SIZE

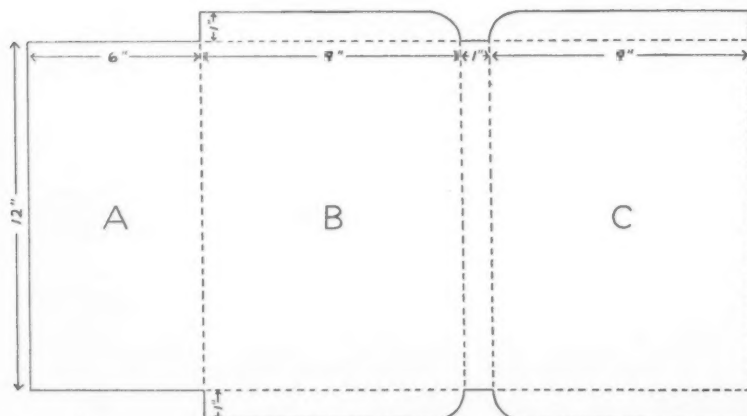
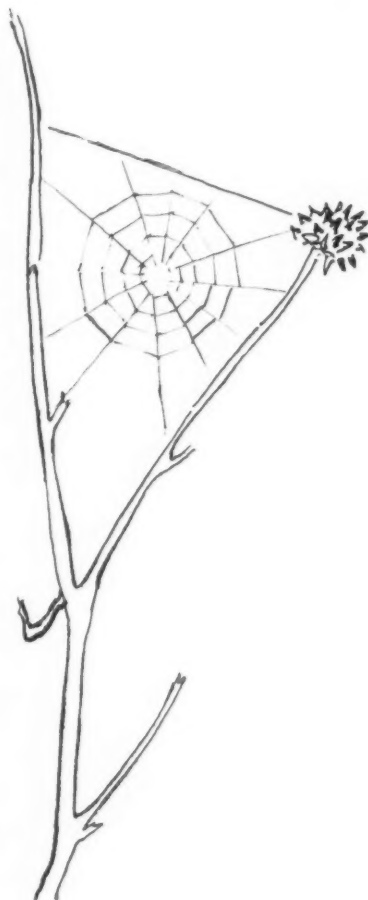
A sketching portfolio

Josephine Haugen gives directions for making
a portfolio for outdoor sketching.

Art and arithmetic combine in making this portfolio for outdoor sketching. The only materials required are a large sheet of construction paper or tough wrapping paper in neutral shades of gray or tan and a piece of stiff cardboard. A section cut from a corrugated carton makes an excellent lightweight sketching board.

Rule a rectangle 12 by 32 inches and divide it into four sections, A, B, C, D. Section D is not shown in illustration but it is 8 inches wide. Section D is adjacent to Section C and is like Section A. Allow a space of one inch between Sections B and C for closing. Add one inch each to the ends of Sections B and C for turning in. Cut on heavy lines, fold on dotted lines. Fold Section A over Section B, and the edges on the inch-wide tabs to make pocket for holding sketches. Fold Section D over Section C and paste in the same way. Cut pasteboard small enough to slip inside pocket formed by Sections C and D. When portfolio is closed, the back makes a good sketching pad.

The cover design, illustrated here, was selected to show the possibilities of such a simple subject as a withered weed.



Sachet roses

(Continued from page 28)

petals around it. Use plenty of paste for each petal. Don't try to make one petal go all the way around. One won't even go half way.

We used the darker shade of pink for the center of the rose (5 petals) and the larger, lighter petals (8) we placed around them. Don't work down on the stem as you place the petals but keep them all at the base of the covered cotton ball.

STEP 5

When you have all the petals on, fold the green piece twice with the grain and cut so that it has four points. Put paste at the base of the rose and paste the green around the base, gathering it as you did the petals.

Now curl the stem into one inch turns. It is prettier than the straight wire stem. If you wish to make a bud too, use about 5 of the smaller squares.

Third-graders found these very easy to make. Although they all had the same basic directions, we found that the finished flowers were quite individual.

Our gifts needed containers, so we made small boxes in the following way to hold the roses.

The Box

MATERIALS

Pastel construction paper 9 by 12, scraps of pastel crepe paper, paste.

STEP 1

With your ruler measure down 9 inches on each side of your paper and draw a connecting line. This gives you a square 9 by 9 inches. Cut off the extra paper.

STEP 2

Divide (by measuring) this square into 3-inch squares. You will have three across and three down. (See fig. 4.)

STEP 3

Draw 1-inch pasting flaps on the sides of squares 1, 2, 3, and 4. (See fig. 4.) Square 5 is the bottom of the box. Cut out the box. Fold the sides up sharply and crease the pasting flaps. Paste into position on the inside of the box.

(Continued on facing page)

Arts and Crafts

All of the following films will be of special interest to art teachers and supervisors. They are available for rental or purchase from the International Film Bureau at 6 North Michigan Avenue, Chicago 2.

Brush in Action is a technique film which not only teaches how to use water-color brushes but which will stimulate a desire to try water-color painting. The different kinds of brushes are shown, and demonstrations are given of the different ways they may be held for the type of work to be done. This film with its contrasting blacks and whites shows the techniques of washing, toning, emphasizing surface texture of paper, and painting a picture. A rural scene, including farm buildings, is wholly drawn by brush, and the versatility of the flat brush and the round brush are demonstrated. The film runs for ten minutes and may be rented for \$2.50 or purchased for \$50.00.

Eskimo Arts and Crafts shows the craft activities of the Eskimo in the Eastern Arctic. These activities include the making of kayaks, dog-sled whips, boats, beadwork, ivory carving, and nets. The women participate equally with the men. An Eskimo man builds a drum, and the film concludes with a drum session before the assembled population. Throughout there are authentic Eskimo songs and talk as well as an informative commentary in English. The film is 22 minutes in length. It may be rented for \$5.00 or purchased for \$150.00.

Looking Through Glass portrays the manufacture of glass and of those glass objects which are among the miracles of modern production in British factories where the hand-craftsman still applies his art alongside the modern, mass-production machines. Eighteen minutes is the running time of the film. The purchase price is \$40.00; the rental \$2.50.

How Indians Build Canoes shows Mat Bernard, an Algonquin chief, and his wife as they fashion a watertight canoe. Knowing the secret of building as the ancient Indians built,

they use the things of the forest—birch bark, cedar, and spruce root—and an iron pot and a knife “won in trade from the white man.” The son and daughter also help, for it is an ancient tradition for the elders to hand down to the new generation the skill of their hands and the law of the woods. The sale price of the film is \$90.00; the rental \$4.00. Running time is ten minutes.

Fiddle De Dee was the winner of first place in Music and Arts at the World Film Festival held in Chicago during November, 1947. To the familiar tune of “Listen to the Mocking Bird” thousands of combinations flow swiftly across the screen in a fantastic color dance of ever-changing patterns and textile designs. It is a short film, running only four minutes; and an inexpensive one, renting for \$2.50 and selling for \$29.75.

Hen Hop is a hand-drawn fantasy in Warner color inspired by barn dance music. To the first tune, simple geometric elements build themselves up rhythmically into the shape of a hen. From that point on, the hen and an egg with feet dance to old-time waltzes and reels. Children, who delight in animated cartoons, should enjoy this fantasy. It runs

for four minutes, sells for \$29.75, and rents for \$2.50.

“Record-Reader”

“Hopalong Cassidy and the Singing Bandit” is the title of Capitol’s new album. Called a “record-reader,” the album includes a story-book with pictures taken on actual location at Iverson’s Ranch and synchronized with recorded music and story. For the benefit of the young non-readers there is a signal as to when to turn the page—when Hoppy’s horse, Topper, whinnies. The pictures and records of “Hopalong Cassidy and the Singing Bandit” feature the original cast of Hoppy’s pictures.

Sachet roses

(Continued from page 30)

STEP 4

Make the lid in the same manner except that the sides will measure one inch instead of three. (See fig. 5.)

STEP 5

The box lid may be trimmed with a contrasting pastel crepe paper bow with a bud in the center.

The making of the box serves as splendid practice in measuring accurately.

You’ll be delighted with the results of this project, and so will Mother.

using films and records

Printing: potato, eraser, linoleum

Anna Dunser believes
that children will
better understand
the principles of
printing if they
have an opportunity
to make prints
by these easy
methods.

Children enjoy knowing how printing began and how it is done now. They often ask, "How do pictures get into magazines and newspapers?" The surest and liveliest way to get the answer is for them to do some simple printing of their own. It may be the printing of pictures first, just as it was actually developed.

In the history of civilization there is no greater landmark of progress than the beginning of printing. The alphabet developed over a long period of time; but as long as manuscripts were written solely by hand, the wisdom of the ages permeated the masses of people so slowly that most of them never learned to read and write before the advent of printing. They were, however, not unlearned, for their churches and cathedrals were filled with pictures in glass and stone.

Small children can learn about printing pictures through the use of a number of different kinds of material. The primary children begin with something easy to cut—such as carrots or potatoes.

If the teacher has never done this type of printing she will want, for her own enjoyment and in order to understand the problem when the children learn to print, to do the potato or carrot printing.

If the carrot is cut straight across, giving a level surface, it is possible to print a circle about the size of a coin. Using the carrot as he would a rubber stamp on an ink stamp pad, the child can print the circle on cloth or paper. To vary the design, he may cut notches around the carrot. A variety in size and spacing of the notches in different carrots will give a variety of designs. A hole can be made in the middle of the carrot to give even more variety.

The ink pad may be saturated with ink, textile colors, or tempera. Combinations of colors and forms make attractive borders for booklets, cards, table mats, chair tabs, and many other useful articles.

If the teacher does not have a sufficient number of ink pads she can make some by using felt, or several layers of cotton cloth, in a flat tin box. The liquid color can be placed in the bottom of the box so the cloth will be well saturated. Tin

boxes with lids are best; they keep the pad moist when not in use. Certain medicinal tablets come in flat tin boxes ideal for this purpose.

Most teachers are familiar with stick printing. Using the commercially prepared sticks is of value, but the teacher may enjoy making the sticks for her class. If she can obtain dowel rods an inch across or smaller, and have them cut a few inches long, she will find that she can cut the ends into many different units.

The carrot, however, gives the child a chance to do the cutting (with a dull knife) and invent a unit. He will be more eager to print if he has done the cutting, too.

The potato is used much like the carrot—but being larger it is more difficult to make one smooth cut in order to have a level surface for printing. But the larger surface presents more possibilities for an interesting unit.

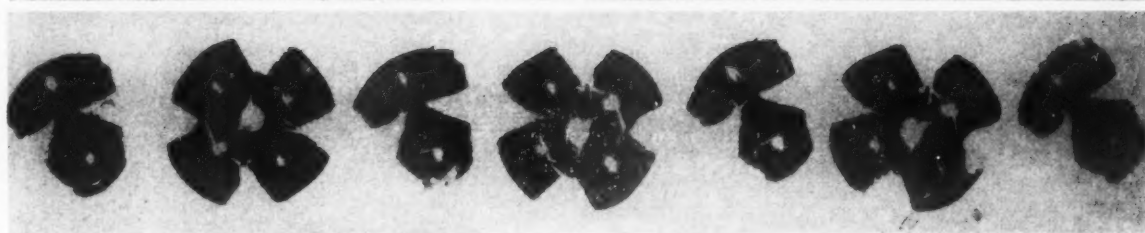
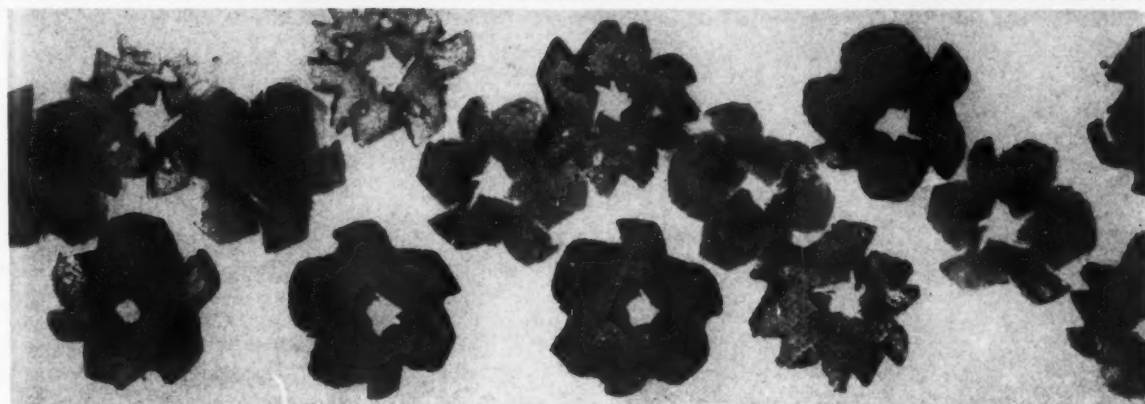
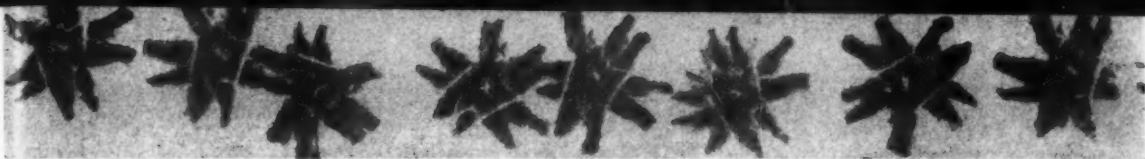
Caution: Children will be inclined to cut the unit smaller than the surface, making it necessary to cut away much of the potato. Encourage the children to think of the edge of the surface as the edge of the design. If the notches are cut in the edge it is easier to go on from there. The importance of this way of working is that it is forming a habit that will always be useful: when children cut a shape from a piece of paper they will cut into the middle of the piece; they will cut into the middle of a piece of cloth, or leather, and other children will have less chance to have their share, if this habit of cutting from the edge is not firmly established.

Since art consists of fitting shapes, lines, and forms within a given space, the child is making artistic products when he considers the shape and size of the material, no matter whether it is a potato or sterling silver.

The principles and caution given above applies to all kinds of art work. The artist observes then when he does a wood block, a lithograph, or an etching.

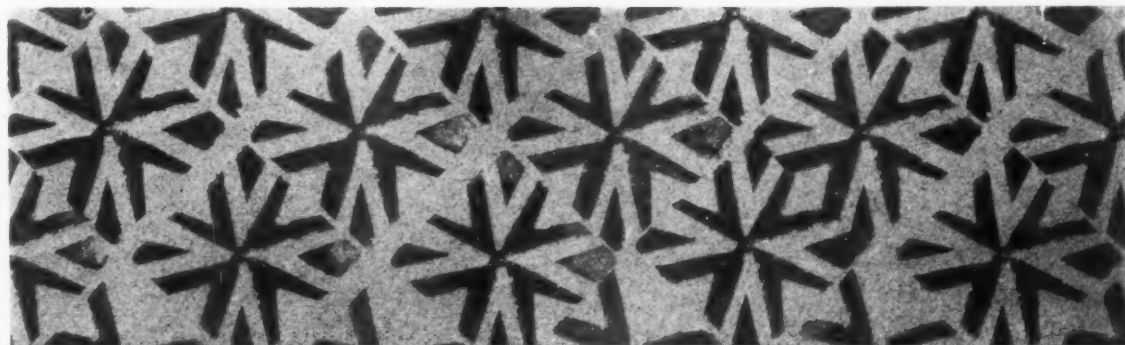
In working with the vegetables, the border or allover design may not be finished the same day it is started. In that case, the piece should be put in water until needed again; this

(Continued on page 34)



Potato and carrot prints by fifth-grade children

Art gum prints by sixth-grade children



prevents a shriveled carrot or potato.

A material for printing which is more durable but still easy to cut is the art gum eraser. The one-inch cube, and the 1x1x2 inch size are good sizes to use. They are more expensive than the vegetables, but the price is not prohibitive. The erasers can be purchased for five or ten cents.

The child can place the eraser on a sheet of paper and trace around it, then move it and trace it, again and again. He will then have several spaces in which to plan a design. Since there are six sides he can use as many of the sides as he cares to. The units may be printed in different colors and in different order. One child discovered that she could print with a blank side of the eraser, then superimpose one of her units on the printed square.

For cutting the design on the eraser, the child will need a sharp knife or razor blade. Third- and fourth-grade children can handle these tools. The razor blade should have one edge covered. If they have double-edged razor blades, one edge can be covered with adhesive tape.

A good quality of eraser will stand up under rough treatment, but there are some art gums that crumble unless one handles them with great care. Other erasers which are firmer can be used in the same way, but they usually come in smaller sizes.

The eraser is to be stamped or pressed on the pad as the child did the potato. On luncheon cloths, pillow tops, table runners, dresser scarfs, and guest towels, the decoration may consist of several parallel borders spaced in an interesting way. A pencil guide line should be put in before the printing is started.

Wearing apparel, dresses, collar and cuff sets, scarfs, and belts can be decorated with the eraser prints. Printing on paper suggests place cards, place mats, favors, greeting cards, and booklets for recipes or telephone numbers.

Linoleum has long been a favorite way of printing. Adults choose this medium because it takes strong, smooth edges where cut and it will retain the true line through long use.

The cutting is more difficult, but children delight in working with

linoleum tools. It seems there is no activity children like better in school than linoleum carving, with the exception of finger-paints, and perhaps clay modeling.

Pupils in the third grade have been quite successful in cutting linoleum blocks. They should have proper tools; V and U gouges are best, but adults quite often use only a small knife with a short sharp blade.

In cutting with the tools there is little danger of accidents if the children are taught to cut away from themselves and to hold the block with the hand behind the cutting tool. There is always a tendency to put the hand at the far side of the block and the tool is aimed directly at the wrist. But if the teacher explains the danger emphatically and dramatically, the boys and girls will be quite careful. However the teacher must be on the alert for anyone who forgets the rules. Prohibiting the culprit from using any tool for the remainder of the day would help him to remember but might in some cases be too drastic as punishment.

The linoleum block, being much larger than the other surfaces described above, will require different preparation. Heavy battleship linoleum in a plain color can be cut into any desired size or shape. Six by six inches is a good size for the unit of an allover design or border for large pieces of cloth. A block 3x5 is a good size for greeting cards. The linoleum need not be mounted on a block of wood unless it is to be printed by a job printer who will want it type high. All blocks made for books, magazines, and newspaper must be mounted type high.

Art supply houses sell linoleum mounted, in various sizes. This is convenient to handle and it works well if it is perfectly level. Remnants of linoleum can be purchased in department stores or from firms that sell and lay linoleum.

Many teachers have found that children are so eager to cut into the block that they haven't the patience to work out an acceptable design. As a consequence, these teachers give lessons in design before the linoleum is in evidence. When the designs are ready, the pieces are given the pupils. Since the linoleum is usually a very

dark color—brown or green—it may be necessary to paint the surface with a light color tempera, which will dry very fast. Then the design can be traced on the block with carbon paper or by blacking the back of the design sheet.

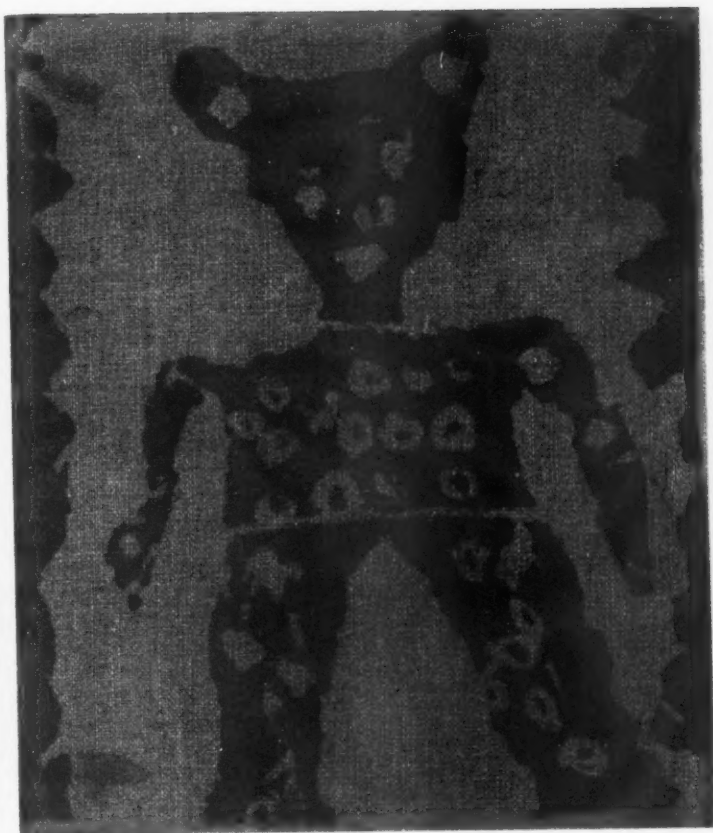
Then the pupil is ready to cut. With a small V-gouge he outlines his entire design. With a U-gouge he cuts away the background (the part he will want white in the finished print). If the original design has been worked out in black and white only, it will not be difficult to follow in the cutting.

To do the actual printing, printers' ink (oil for cloth) is placed on a smooth surface such as glass or marble or on a piece of masonite. The ink is spread evenly with a brayer (a roller). When it sounds tacky (you can hear the stickiness) the pupil is ready to roll it over his block. The first application must be put on well, rolled in all directions, then tried out on a piece of paper.

If the printing is to be done on cloth, guide lines must be visible for making a straight border or continuous printing. The block is placed on the cloth, and pressure applied. For small children in the ordinary school room the simplest way of printing is to spread papers on the floor, put the cloth on that, place the block in position, and step on the block. The unmounted block works fine, for the pupil moves his feet about until he has pressed on all parts of the block.

The teacher and children will learn much by actually doing this work. New tricks and devices will become apparent, and skill will develop with practice.

No matter which type of printing the children choose, they will understand that the raised parts of the design do the printing, the cut-away part leaves the natural color of the material—just as the raised metal part of the type on a typewriter prints the letters and words. The pictures in newspapers and magazines also have their raised parts, which are tiny dots and cannot be seen without close scrutiny or an enlarging device. Children can understand the simple underlying principles of printing.



Linoleum block prints on cloth by third grade children



teaching tactics

Releasing Imagination Through Creative Art

Creative art that stirs the imagination to the utmost and holds the children's interest is expressed in the following art lesson. It is adaptable to any grade. Children enjoy it so

much that they request it repeatedly and return to it frequently by themselves. Results are seldom the same.

We use large sheets of drawing paper. I give the following directions. Shut your eyes. With a piece of white chalk, make any kind of

long lines on your paper. Let your hand travel freely. Do not make too many lines. Then open your eyes. Turn your paper round and round slowly until you see something. It may be a flower, animal, or toy. Then outline your picture in any dark color. Color or paint your object. For variety, you may color the background instead.

Even first grade children have produced some vivid objects out of these "line scribbling pictures" as the children have named them. The older the child the more detailed or complicated the object his imagination discovers.

*Jean C. Rice,
Roselle, New Jersey*

Dairy Farm Project

Children always enjoy farm life, so at this time of year a dairy farm project brings both pleasure and instruction to them. Chalk boxes can easily be made into houses and barns by cutting doors and windows and by adding a slanting roof to each. Then paint them with water colors.

The barnyard can be laid out in several pens and made to hold a flock of tin sheep, a herd of toy cattle, some iron horses, and paper ducks and chickens. Many of the toy animals can be made of cardboard. Small toys in the shapes of wagons, carts, tractors, trucks, etc. can be scattered about in true farm fashion.

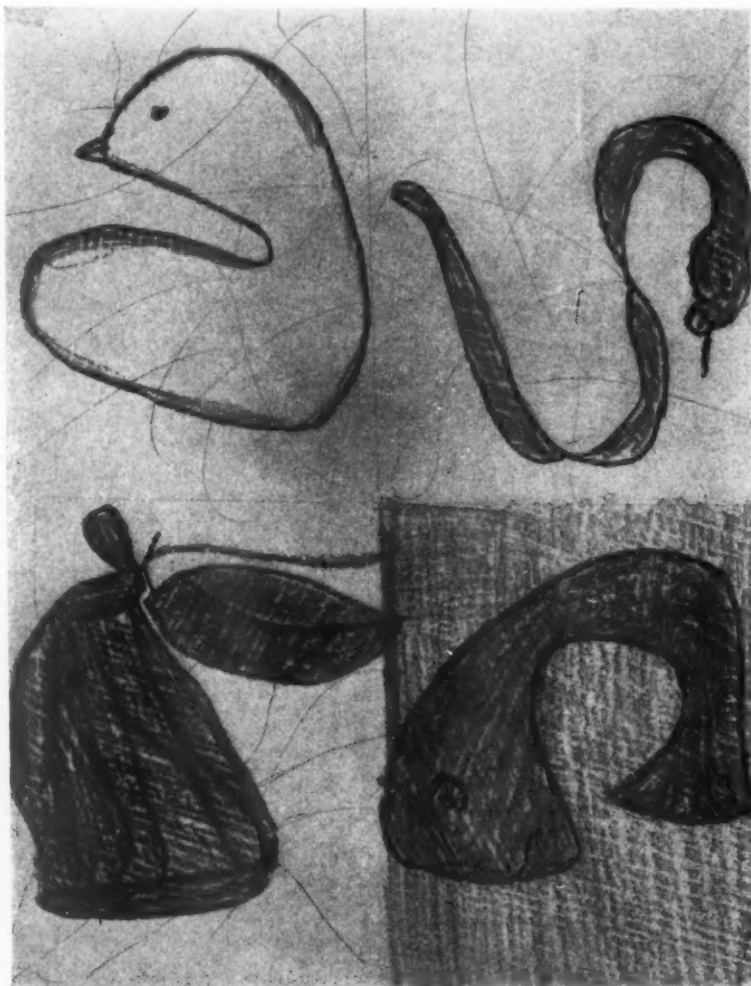
*Grace Close
Milroy, Pa.*

Decorated Vase

A very beautiful flower vase is easily made from an empty bottle or jar. A large perfume bottle makes a particularly attractive vase. All labels, stickers, or papers should be removed so that a clean smooth glass surface remains.

Pieces of decorative lining paper from the inside of envelopes should be carefully removed. After 10 or 12 such pieces are collected, use a pair of scissors to cut out odd shapes of designs. These designs are then pasted to the "vase" in jigsaw-puzzle fashion, until all the glass surface is covered. A coat of shellac adds a protective and lasting finish.

*Alyce Seekamp
New York City*



Free for the Asking

A treasure trove of free teaching aids awaits the teacher with a sufficient supply of time, patience, and postage to dig it up. To save the postage, patience, and time of our readers, the editors of JUNIOR ARTS & ACTIVITIES bring together each month several teaching aids which we think will be especially helpful. By filling out only one coupon, any or all of the items mentioned in our column may be ordered. In certain instances the publisher will supply more than one copy of an item, perhaps enough for each member of your class. If you wish to receive such material in quantity for pupil distribution, just fill in the quantity request line in addition to giving the other information called for in the coupon on page 44. You should receive the requested items within thirty days. If you do not receive them, it will mean that the supply has been exhausted.

April Listings Reviewed

- 232: **A CAPSULE COURSE ON WOOL.** The American Wool Council is responsible for this 20-page pamphlet. There are other sources of information on wool, but no others (that we know of) which are brightened by such charming and clever illustrations of a winsome young lady lamb. One naturally feels warm *in* wool, but this booklet will make pupils and teachers feel warm *toward* it.
- 233: **MIKE AND NANCY AT THE AIRPORT.** Children will feel right at home with this little booklet, for its format so closely resembles that of their school readers. And each pupil can have a copy for himself, for United Air Lines will supply the booklet in quantities up to forty.
- 234: **THE STORY OF LIGHTNING.** "Under the curiosity of Franklin and the probing, scientific mind of Steinmetz, the 'weapon of the gods' has been stripped of its age-old mystery. Today . . . the men who call themselves lightning hunters are learning more and more about the jagged streak of fire

that fills the stormy skies, are duplicating its feats with machines of their own making. The history of lightning may not be completed in our lifetime, but already it is a story which holds a strange fascination." We have just quoted a bit from the foreword of General Electric's well-written and generously-illustrated 25-page booklet. It deserves a place in your classroom library.

- 235: **AMERICAN INDIANS.** Twenty-four pages of illustrated text provide a wealth of information on American Indians. The presentation is readable and authoritative, as one would expect a reprint of a *World Book* article to be. The publishers of that well-known juvenile encyclopedia supply this booklet.
- 236: **THE CUP THAT CHEERS.** The Tea Bureau has made available to our readers this comprehensive, 40-page manual on tea. Chapters are provided on the beginning of tea, its cultivation and manufacture, kinds of tea, tasting and blending, tea through the ages, consumption trends and habits, the effects of tea, and instructions are given for making good tea.
- 237: **I.C.S. FILM CATALOG.** All the films described in this 1949-50

timely teacher's aids

edition of the catalog are available for rental from the Institutional Cinema Service. Section One is devoted to entertainment features and Section Two to educational films, classified by school subjects. All the listings of the March of Time, Young America Films, Edited Pictures System, Knowledge Builders, and some other well-known producers are listed here.

New Listings

- 238: **EAT AND GROW.** Teachers who try to correlate health with art will find especially useful this supplementary health primer, with its suggested activities addressed to the pupil; for example:

Get a big piece of paper.

Draw your pet.

Show what you give your pet for breakfast.

The large type, big illustrations in full color, easy vocabulary, and familiar format conspire to make this little 18-page booklet a source of information and enjoyment to primary-graders. General Mills will supply the booklet in limited quantities for pupil distribution.

(Continued on page 44)

A spatter-work picture

A third-grade class made these pictures

as Mother's Day gifts.

By Velma E. Zimmerman

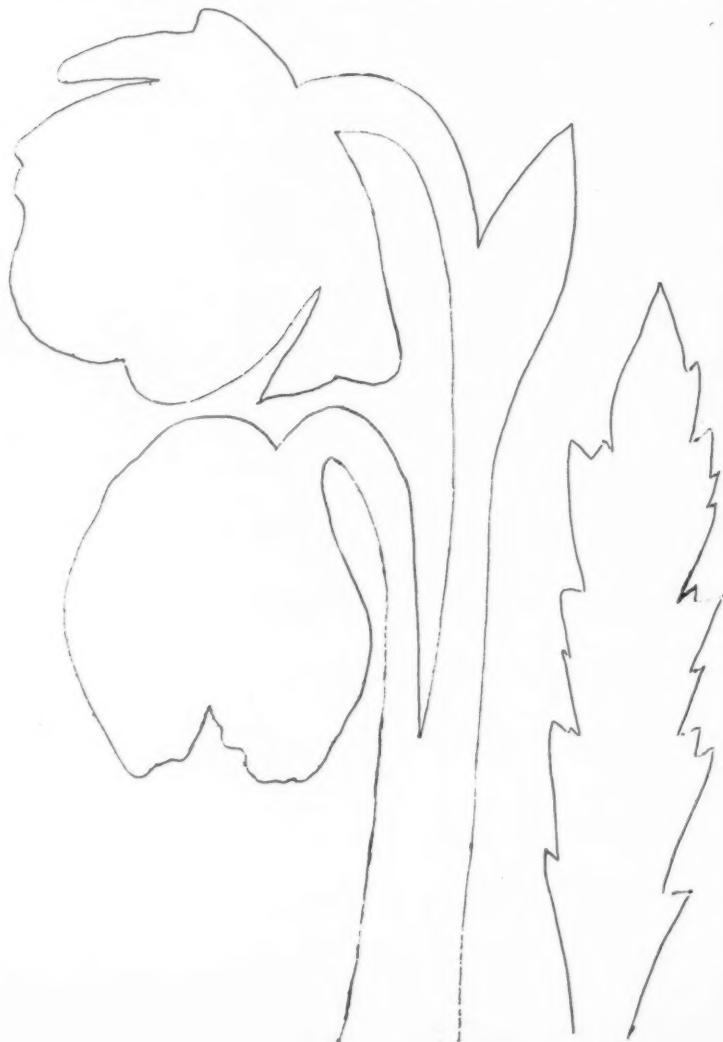
MOTHER

Materials needed:
Design for picture
A piece of ordinary wire window screening
An old toothbrush
Choice of tempera paint, ink, or bluing
Construction paper, or oak-tag
Pins

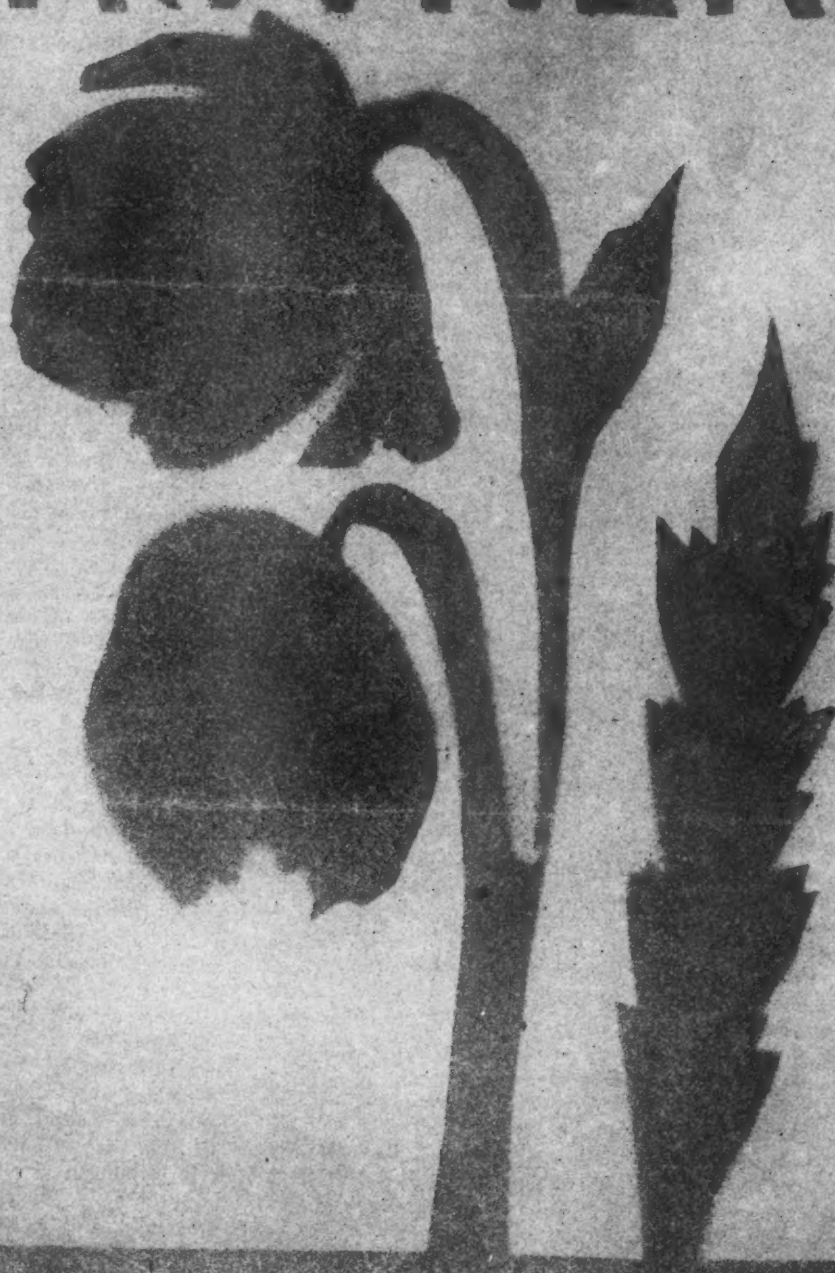
To make a spatter-work picture, first choose a design. Decide which part of the picture you want to be spatter-work, and cut out that part of your design. Next place the design on the paper, or oak-tag, being careful to center it. Fasten it in place with pins.

Hold the screen wire about four or five inches above the paper to be spattered. Then dip the toothbrush in the paint, shake off the excess, and lightly draw the brush across the screen. The paint will sift through the screen and fall on the paper that is not covered by the design, making the spattered effect on the paper. Continue spattering until the spattering is as dark as desired. Carefully remove the pins, and take up the design. Let the paint thoroughly dry. Mount the picture on heavy cardboard, or place in a frame under glass.

Here is a picture which is simple in design and suitable for a gift for Mother. Primary children will find great joy and satisfaction in making it.



MOTHER



Gardening

Some school
gardening activities
are suggested
by A. R. Brown.

Gardening activities on school grounds carried out by teachers and pupils should never be attempted without careful planning nor without expert advice unless the teacher is an experienced and successful gardener and is fully qualified to act as a competent leader. As very few teachers are prepared to claim for themselves any very high degree of gardening skill, efforts in the beginning should be concentrated on one or two simple undertakings. The problem should be approached with caution plus determination to carry through to a successful conclusion. The following paragraphs offer some suggestions by way of guidance.

Window Boxes

Window boxes provide one of the simplest and one of the easiest experiments for the amateur. Size is important. Plants must have room for their roots, and the volume of soil determines how much moisture can be held over the week-end when no attention is given. The boxes should be of sturdy construction and at least ten inches deep by as much wide. In addition, thought must be given to artistic appearance.

Soil for the boxes should be prepared as follows: Secure a few sacks of garden loam or well-rotted sod from a piece of last year's breaking, and one quarter as much well-rotted cow manure. Make a sifting screen out of one-inch lumber, attaching a piece of quarter-inch sand screen to the bottom of the frame. Mix the loam and manure thoroughly with a shovel and then sift the mixture through the screen. The result should

be a good gardening soil containing both fiber and fertility, plus water-holding capacity.

Fill the window boxes with this prepared soil and firm down the soil, at the same time making the surface level and at least an inch lower than the sides of the box.

Petunias are by far the best plants for window boxes, but it is now rather late to start them from seed. Try to get a supply of plants from gardeners in the neighborhood or from a commercial greenhouse. A box ten inches wide will require two rows with the plants six to eight inches apart. Next year plan to grow your own plants from seeds sown indoors about April first or even earlier.

Nasturtiums may be used to good effect. Plant the seeds an inch deep in two rows. The inside row should be a dwarf variety such as Gleam Hybrids, and the outside row a climbing variety which will trail over the sides of the box.

For a north window use pansies. They like moist cool conditions and don't object to some shade.

If geranium plants are available, a row of them might be planted down the center of a box and the outside edge planted with trailing nasturtiums or Wandering Jew.

Before the last day of school in June, arrangements should be made to have the boxes cared for at the home of a pupil and brought back the first day of school in the fall term.

Each window box should be made, planted, and cared for by a group of pupils. Divide the pupils into as many groups as boxes, with older as well as younger pupils in each group. Each group should have a leader. Each member of the group should have some share in the undertaking.

Flower Beds

Decorative flower beds on the school grounds are very desirable, and making them is an interesting undertaking but much more difficult than planning and planting a window box.

Good locations for flower beds are found on each side of the front steps of the school, around the flagpole, to either side of the entrance to the

grounds, or as a border on either side of the front walk. The best site is one where there is fertile cultivated soil, protection from west winds, plenty of sun, and a good supply of moisture. Near a stone or cement foundation on the south or west sides of the school is a poor spot since it is both too hot and almost sure to be too dry.

Never attempt to plant flowers in poorly prepared soil or in small beds surrounded by grass. The soil must be free from grass and weeds, deeply dug, and then made firm and level. Raised beds dry out too quickly and so do small beds surrounded by grass. The larger and flatter the bed the easier it is to keep moisture in the soil. Stones, no matter how neatly placed or how well white-washed, seldom add artistic value to the appearance of a flower bed.

Plants, whether grown from seeds or bought from a nursery, should be spaced so as to give each plant plenty of room in which to gather moisture from the soil and to develop its individual beauty.

Colors of flowers must be carefully studied to avoid clashes or uninteresting combinations. Mixtures of many colors are not as artistic as a rule as masses of one color or an arrangement of two colors that "help" one another. Certain tones of blue and yellow help one another. There is plenty of useful fun in working out good color schemes.

Some of the easiest annual flowers to grow from seed are sweet alyssum, bartonea, calendula, calliopsis, candytuft, clarkia, cosmos, eschscholtzia (California poppies), dwarf marigolds, lavatera, nasturtiums, stocks, and zinnias. Select named varieties as much as possible and avoid cheap mixtures. If you are not familiar with any of these common annuals select only two or three for trial the first year, then add to your repertoire as the years go by. One or two well grown varieties are more important than big beds of failures.

In planting seeds outdoors always plant in moist soil that is on the firm rather than the loose side. Plant shallow—not more than four times the diameter of the seed—but cover firmly so that moisture will come to the seed.

Better results can be obtained as a rule by setting out well grown bedding plants purchased from a florist or nurseryman. The best of this type are asters, antirrhinum (snapdragons), marigolds, phlox, petunias, stocks and zinnias. Try to find a source from which you can purchase named varieties rather than mixtures. The best time to set out bedding plants is usually after the first of June.

Window Plants

A very interesting hobby is growing house plants in one or more school windows. There isn't much educational value in this, however, unless pupils participate actively in it. They should learn to know kinds and varieties by name and to propagate them from seeds, cuttings, tubers, bulbs, and divisions. It should be a planned undertaking—not just a casual conglomeration of plants in a window. For strong light use geraniums in variety and petunias. For soft east light try out fuchsias and begonias of all kinds. For reduced light such as in a north window use African violets. A survey of plants grown by the parents in their homes would be interesting; and after building up a collection of these at school an attempt should be made to introduce other kinds and varieties, as for example African violets.

Home Garden Club

A home garden club might be organized in districts where conditions on the school grounds are unsuited to gardening activities. An undertaking of this kind requires the full support of the parents. It also requires the leadership and supervision of some competent gardener in the community.

Having each pupil grow a few hills of potatoes in a garden at home has interesting possibilities if well planned. Registered seed of the variety which is the best for the district should be used. Half the crop might be sold in the fall for the benefit of the Junior Red Cross or to purchase plants and tools for the school, but part of the crop should be retained by the pupil as seed for a bigger plot at home next year.

poetry

Paintbox Poems

Yellow

Helen Baker Adams

Yellow is more than a color to me—
Yellow is warm as spring sunshine
can be;
Yellow is dandelions dotting the lane.
Gay, wild canaries; ducks picking
grain,
Yellow-bell bushes, a scarf-covered
head,
And boy-sized slices of fresh buttered
bread.

Red

Helen Baker Adams

Red is the gayest and warmest of
all—
Bright holly berries, a friend's cheery
call;
Red is a valentine heart, and a rose,
And the frost-bitten tip of a cold,
winter nose;
Red is the firelight, a teakettle's song
And the courage to say that you
know you did wrong!

Hotbed or Cold Frame

Making and operating a hotbed or cold frame to produce plants for flower beds at school or for pupils to take home is suggested as a senior type of undertaking to be planned for next year. But information should be gathered now and plans laid in advance. Only teachers who are experienced gardeners should

White

Helen Baker Adams

White isn't color, but white is my bed
And the first little blossom that raises
its head
After snow; and the good, tall glass
of milk
That teases my tongue like a tickle
of silk;
Easter is white with lilies and gloves
And the new lacy bonnet a little girl
loves!

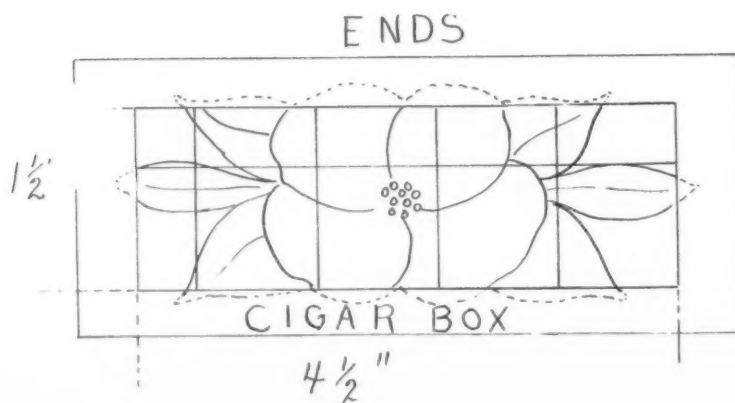
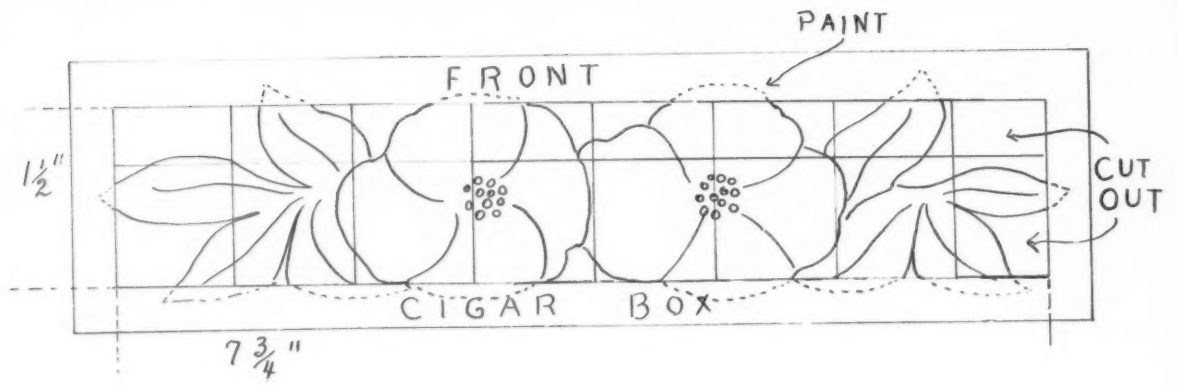
Blue

Helen Baker Adams

Eyes—and the color of soft, summer
sky—
And sometimes the wings of a blithe
butterfly
Are blue; and of course, there is blue
on the wall
When the first grapes of autumn
ripen and fall.
Cool as the lake, blue is quiet as
night
And bright as a jay in his wild,
noisy flight!

attempt anything as ambitious as this. But it might be worked out as a home project for older pupils with the cooperation of parents.

The suggestions given in this article if followed up in almost any school can be productive of interesting and valuable learning situations not only for pupils but for teachers as well.



A handkerchief box

Oveta Burleson gives directions
for making this useful article.

For the student or the home hobbyist, objects for construction should be simple and well chosen. Intricate details are discouraging to the amateur. Work should be open and bold, with no hidden lines to follow. Art can be applied anywhere to any object if it is selected with care. Such articles as vases, lampshades, book ends, bookmarks and others too numerous to mention are easy for the young student.

In this article you will find instructions for making an attractive handkerchief box. It is simple to make and very useful either as a gift or for one's own use. The one sketched is made from an ordinary cigar box which is easily obtained at any place where cigars are sold.

First remove all the paper that can possibly be torn off with the fingers; then with a sharp knife scrape off all that can be scraped off, being careful not to mar the box. Next take a fine grade of sandpaper and rub the box to a satin finish inside and out. Dust off all the dry dust and with a soft cloth wipe the surface so that there are no loose particles on it.

Lay off the pattern shown in the illustration or a pattern of your own, using the given dimensions, and carefully draw in the outline of the flowers and leaves, then the banner.

With a coping saw or a jigsaw cut out the open space around the flowers in the square. Smooth the edges down with fine sandpaper.

Then give the whole box a coat of enamel. Sky blue is a very attractive shade for this article. When the

paint is completely dry, draw in the flower detail and with a soft pencil complete the flowers and leaves as illustrated.

Now you are ready for coloring the flowers. With oil paints mix up a rose blush pink and go over the flowers, shading with a deeper rose on the shadowed side. For the highlights use almost pure white. Use pure yellow for the flower centers. Finish the leaves by mixing up a medium shade of green and using a darker shade for the shadows, touched up with blue. For the highlights use a light shade of yellow green. Color the banner a deep blue. Starting at the lower left hand corner graduate the blue tone until it reaches a light shade at the upper right hand corner. Then paint in the letters with black. Outline them first with a soft pencil, if preferred. Also border a thin outline on the lower and upper side of the banner, and around the outside edge of the cut-out portion.

Now from a scrap of blue oilcloth cut a lining to fit the inside of the box; with bronze liquid stipple a pattern on the glazed surface of the oilcloth. (The stipple is applied by simply dabbing the brush against the surface of the cloth.) Glue the cloth to the inside of the box with the stipple side next to the wood so that the gold will show through the cut-out sections on the outside of the box.

Finish the box with small legs made from tiny blocks or circles of wood stained gold. One of these blocks or circles also makes an excellent lifter for the box cover.

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Timely teacher's aids

(Continued from page 37)

239: **LATIN AMERICA.** Did you know that the first printing press was set up in Mexico City 103 years earlier than in the U.S.? That several centuries ago the Aztecs played a game similar to basketball? If you and your pupils don't know the facts about these things, you will learn them together with a great deal more Latin American lore by reading this reprint of the *World Book's* article on Latin America, covering the social, political, economic, and physical phases of the subject. Particular emphasis is placed on everyday life and customs. There are many beautiful illustrations in full color and in black and white, a reading list, an outline, and test questions—all this and text, too, totaling 52 pages. Even though you do not touch upon the study of Latin America in your grade, you will want this reprint for your reference shelf.

240: **THE STORY OF FOOD.** The American Can Company originally prepared these pages as a series of advertisements portraying the ways in which various types of food have been preserved through the ages. Later in response to numerous requests, the ads were brought

together into this 11" x 14" booklet. If blank bulletin boards are staring you in the face, you might wish to separate these pages and put them on display.

241: **FROM WHEAT TO FLOUR.** This booklet traces the step-by-step history of the growing of wheat and the milling of flour from the time man plowed his land with a forked stick or the horn of a deer. Though the vocabulary is upper-fourth-grade level, the subject matter is suitable for higher grades as well. Illustrations are in color. The Millers' National Federation will supply this 40-page booklet in limited quantities for pupil distribution.

242: **PANELS ON CITRUS GROWING.** Plan to save plenty of bulletin board space for these 11"x17" panels, for there are eighteen of them. Each panel is made up of a large black-and-white photograph together with explanatory text. Among the subjects covered: how budding is done, pollination of citrus trees, spraying, irrigation, etc. The California Fruit Growers Exchange makes this material available.

243: **CAREERS IN THE ELECTRICAL INDUSTRY.** "The electrical industry will be able to make use of every kind of talent and

every kind of training that can be brought to it by mechanics, engineers, artists, chemists, advertising writers, accountants, managers of service shops, appliance and radio salesmen, instructors, mold-makers — to name the first ten that come to mind." The foreword to General Electric's booklet indicates that opportunities in the electrical industry are numerous and varied for those whose abilities and inclinations lie in that direction. Upper-graders and high school students, who have yet to choose a vocation, will profit by the perusal of this excellent illustrated booklet.

Initial designs

(Continued from page 11)

small spaces, like a circle, a triangle or a square. Decide on the most attractive monogram.

Then take a sheet of paper or construction paper, which is to be the book or notebook cover, and block into squares, evenly. Pencil in the monogram, one in the center of each square. Color or ink artistically.

Good design is the product of orderly thought and plan for the fitness of things. It means good arrangement or good order. No design is good without thoughtful arrangement.

Book shelf

(Continued from page 27)

The plot concerns the visit of Miss Anna Truly (age 6) to London (all alone, of course). There she becomes fast friends with the King, the Queen, a policeman, a cab driver, and various other fascinating individuals. They picnic on the city pavement, attend a ball in which everyone wears animal heads, and have a fine time in general.

Though intended for ages 4-8, older and more sophisticated children (not to mention adults) will chuckle delightedly over the story and its illustrations.

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Talking shop

(Continued from page 2)

any moment. But it is her farming activities which fascinate us the most! We'll let her tell you about them in her own words:

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Latest report is that the above-mentioned pig has bit the dust and that members of the Schneider family are enjoying ham and pork to their heart's content.

Now you know that Dawn Schneider's animal drawings of pigs and chickens and such are completely authentic, first-hand material. Come to think of it, we have a step-by-step drawing about a giraffe in our file for future use. Wonder if she has one of them on that perpendicular farm, too!

State of the Arts

"There is insufficient encouragement given in our country to the development of talent," writes Secretary of Labor Maurice Tobin. "We must seek out the talented youngsters, the potentially good artists with palette, piano, chisel, and camera, and give them encouragement and help."

Industrial Arts Awards

Proving, however, that some encouragement is given to the arts, Ford Motor Company announces that it will sponsor a national industrial arts awards program for junior and senior high school students. Cash prizes for outstanding workmanship and design will be given in the divi-

sions of wood work, metal work, mechanical drawing, printing, model making, plastics, machine shop, and electrical work. Entries are regular class projects made in the school shops under supervision of an instructor. All students in industrial arts and vocational classes in all schools, grades 7-12, may enter.

The new Ford program will be a continuation of the Industrial Arts Awards originated three years ago by *Scholastic Magazine* and will be known as "Ford Motor Company Industrial Arts Awards." *Scholastic Magazine* relinquished its sponsorship to Ford when it became evident that interest in the program had outgrown the magazine's facilities to handle entries.

Ford Motor Company invites students and teachers to start their projects for the 1950 awards. For rule books and other information address inquiries to Industrial Arts Awards, Ford Motor Company, 3000 Schaefer Road, Dearborn, Michigan.

Splash—a rainbow

(Continued from page 14)

that is done, color the wheelbarrow blue and the front wheel yellow.

4. How do you like the picture of the rainbow Martin and Rita saw? Suppose you color the trees, the flowers, the bushes, the fence, and the little house. After that is all done, finish the rainbow which stretches across the sky by putting in the colors as Martin and Rita saw them: (starting at the top) red,

orange, yellow, green, blue, indigo (a darker blue), and violet (purple).

5. This last picture looks as if it needed a rainbow. Can you color the picture and then draw a rainbow, curving from the barn at the one side to the clump of trees at the other? After you have an outline to follow, put in the colors: red, orange, yellow, green, blue, indigo, and violet.

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Make a Ming tree

(Continued from page 26)

pushing the trunk well down so that it stands firm. Place a small Chinese figure under your tree, and you have the conventional Ming arrangement.

If you want to make the tree-bark type of Ming tree, find a crooked, knarled branch of a real tree. A short dried branch is best. The more fantastic the shape, the better. To give it a teakwood effect, paint it with a light coat of black enamel. For tree foliage you can use some Peruvian cypress (available at most florist shops); or you can use short pine clusters or dried leaves. Using green or dark brown covered wire, fasten the clusters of foliage to the branch. This arrangement gives the effect of a miniature tree.

When completed, plant your miniature tree firmly in a plaster of Paris base. Use enough plaster of Paris to hold the trunk steady and also weight down the arrangement. Mix your plaster in a small quantity. Use a large, greased platter for your

mold; or place a sheet of waxed paper on your work table and pour plaster on this, then insert the tree before the plaster hardens. You may also use a cardboard box for your base mold; when the plaster has dried, tear the box away. In this type of arrangement, you do not use the rocks and bowl for the base. And don't forget the traditional mandarin figure beneath the tree. Many ten cent stores sell these little figures, which are sometimes used as incense burners.

According to an old legend, "He who sits beneath the Ming tree will have everlasting happiness."

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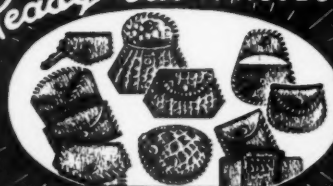
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Johnny Appleseed

(Continued from page 24)

lieve, four months ago.

SINGING MASTER: Yes, I believe it was. Friends, you all know Johnny Appleseed.

ALL: Oh, yes!

1ST LADY: It's been a long time since you visited our settlement.

2ND LADY: I hope, Johnny, that you can plant an orchard for us this time. We've cleared a spot, hoping that you would be coming here soon.

JOHNNY: I thought I'd be needed in this section about now. I'll take a look at the orchards I planted here in previous years and plant as many more as I can. But don't let me interrupt the singing. I'd like to join in if I may. I don't always arrive in a settlement on a singing school night.

3RD LADY: When you were in Belprè, did you learn "Saint Marie"?

JOHNNY: Yes, I think I remember singing that song.

SINGING MASTER: The people in Belprè always like to sing a few of the old French Canadian songs because so many of the people there came from Canada. Come on, folks, let's sing "Saint Marie."

3RD LADY: If we're going to sing songs tonight that remind us of our former homes, could we sing "The Fisherman of Gloucester"?

SINGING MASTER: Good idea! How many of you people come from Massachusetts?

4 OR 5 PEOPLE: I did.

JOHNNY: So did I before I settled in Pittsburgh.

SINGING MASTER: All right. Here's your pitch. All sing "Fisherman of Gloucester."

Curtain on the last line.

(Songs and dances—any appropriate ones could be substituted.)

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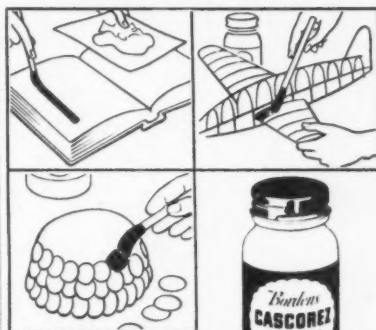
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Ivy holder

(Continued from page 25)

to paste, then touch the solder. This time the solder should flow over the filed tip of the iron. Wipe off the excess solder on a clean cloth leaving a "tinned" surface.

Now you are prepared for the soldering. Remember that the solder will not adhere to dirty metal, and surfaces must be filed or scraped bright, then covered with soldering paste to prevent clean surfaces from oxidizing. After the iron has been heated, touch to solder and apply to joint. The metal to be soldered is heated by the iron, and when it reaches the proper temperature, the solder will flow from the iron to the joint. If the solder flows bright, the temperature is right; if the solder turns dull, the iron is too cool; if the solder flows but appears rough, the iron must be reheated. A correctly-soldered joint is one in which the solder flows easily and appears smooth when cool.

Now take the two six-inch pieces and solder them to the second circle you made, as in Figure 6. The soldering should be done on scrap board surface. Next, wipe the entire piece well, and cover it with a coat of colored enamel. The finished product is shown in Figure 7, along with some more advanced designs you may care to try.

Finger paint magic

(Continued from page 6)

floor, the paintings stuck to the floor as they dried and tore when they were lifted up. So the children laid their paintings on a newspaper to dry, and if they stuck to the newspaper it was easy to peel off the parts that were stuck.

We found that the simplest way to press the dried paintings was to pile them on top of each other and place books or heavy packages on top of them. After leaving them for several hours, the paintings would be flattened out nicely.

Experiences with art

(Continued from page 17)

Children's art is always remarkable for its freedom and charm. The directness and naturalness with which they set down whatever interests them is always surprising. I have seen this even among primitive tribes where the children had never before seen pictures of any kind or even pencils and paper. When given the materials, they drew at once, succinct and lively drawings of life on the river—birds in flight, jungle beasts, fish, masked dancers—making beautiful and free designs. This happens wherever children are permitted to draw without the kind of instruction which induces self-consciousness.

The Children's Room had an international show of children's art, where ten or twelve countries were represented. As we examined the material we were struck over and over again by the variety of impressions of the visual world children set down, the width of their emotional range, and the expressive economy of their unstudied technique.

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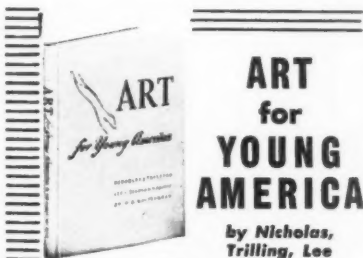
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